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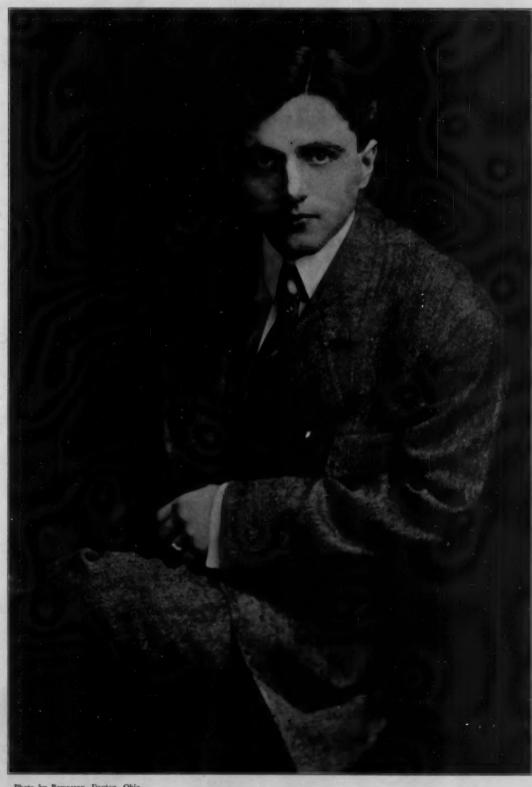


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24 LUITPOLD STRASSE, BERLIN, W., March 14, 1908.

If a young singer just beginning his career, no matter how capable, should fail to keep his engagements during the course of one season as often as Johannes Messchaert has done this winter, he would speedily be boycotted by all the music societies that engage artists. Messchaert can be depended upon not to appear three times out of four. Granted that his reasons are valid ones, and are to be found in the delicate state of his health, still the effect on the concert societies is no less disastrous. Siegfried Ochs had an experience with Messchaert in connection with his third subscription concert that he will not soon forget. cantatas by Bach, namely, "Ihr werdet weinen und heulen," "Wacht auf, ruft dus die Stimme," "Es erhub sich ein Streit" and "Du Hirte Israel," were down on the program, with Messchaert in the bass parts of the second and the fourth; but at the last moment, just before the pub-lic rehearsal, when it was too late to get a substitute, the distinguished singer sent his regrets, thus jeopardizing the entire concert. Then Siegfried Ochs rose to the emergency, and showed what he can do with his Philharmonic Chorus. He put on, in place of the two works that had to be omitted, two others, "Christ lag in Todesbanden" and "Nun ist das Heil," both for chorus alone, and without a single rehearsal or any preparation whatever, relying solely on the memory and the drill of the performances of the same works of former years: he rendered these two works in a manner that disarmed criticism. It was a forcible and astounding demonstration of the remarkable training and efficiency of the Philharmonic choir. The cantata "Christ lag in Todesbanden" is a most exacting composition, calling now for the whole choral apparatus, now for the sopranos and altos alone, now for the tenors alone, and now for the tenors and sopranos, and so forth. It went off without a hitch, and was given with such absolute certainty and verve that one would have thought that it had been rehearsed for weeks. The other substituted cantata, "Nun is das Heil," is for double choir, and has always been one of the most brilliant and effective numbers of the repertory of the Philharmonic Chorus; nevertheless it was a hazardous undertaking to perform it after such a long pause, without a rehearsal, at sight, as it were. It, too, was Such proofs of exceptional capabilities and of being ready for any emergency, made a tremendous Ochs and his singers reimpression on the audience. ceived a great ovation. The other two cantatas were, as a matter of course, admirably rendered, especially the choral They were The soloists might have been better. Anna Kaempfert, soprano; Gertrud Fischer-Maretzki, alto, and George A. Walter, tenor

...

The intendant of the Royal Opera has brought suit against Felix Weingartner because of his failure to come and conduct the eighth symphony concert of the Royal Orchestra, as he was by contract bound to do. It looks as if Weingartner would lose the case; at any rate, he has lost prestige here by his conduct in this affair. Weingartner's career as a conductor dated from his Berlin engagement, which began some sixteen years ago; at the head of such a superb organization as the Royal Orchestra he was in a position to develop to the full his great natural resources as a conductor, and the appreciation of the Berliners went a long way toward establishing his world fame. In thus leaving his many admirers here in the lurch, he has not treated them well, and they resented it, and just-ly so. As a substitute for the eighth concert, Robert Laugs, of Hagen, who also conducted the sixth concert. secured. It is said to be very probable that Laugs will be Weingartner's successor as the permanent leader of these concerts. Such a choice is incomprehensible to the Berlin connoisseurs, but in this case the word "protection," spelled with capitals, solves the riddle. His program consisted of Strauss' "Symphony Domestica," the Beethoven A major symphony and the "Freischütz" overture. Technically, Laugs gave excellent performances of all three works; that was not a difficult matter with such an organization as the Royal Orchestra. However, that in Strauss, which is of vital interest, was a sealed book to

than beat the time. -It cannot be denied that the young man is talented, and that he may in the course of time by hard work become a good conductor, but he is not the man for such a position as this. The head of the Berlin Royal Orchestra should be a musical personality of dis-

Lucille Marcel, of New York, is a young singer of unusual promise. She was singing at the Opera Comique in Paris, two years ago, where she was heard by Jean de Reszké. He immediately recognized the great possibilities of her voice; he taught her free of two years, and the result is an engagement at the Parisian Grand Opéra beginning in May. Miss Marcel recently passed through Berlin on the way to St. Petersburg, where she was engaged to sing at soirées given by the Grand Duke Vladimir and the Princess Orloff, to be followed by concerts in Moscow, Odessa and other Russian cities. While Miss Marcel was here I heard her sing. She has a soprano voice with mezzo timbre; her low notes are wonderful, but the voice is even throughout all the regis-Sobinoff, who heard her, went into ecstasy over voice, predicting an enormous success for her in Russia. As the artist's unusual voice and splendid training



are supported by intelligence and a glowing temperament a great deal can be expected of her.

. . .

Liszt's "Venezia e Napoli," in the original unpublished version, and also an unprinted Hungarian rhapsody of his, of which the manuscript is in the Liszt Museum at Weimar, were played by Busoni at his first recital at Beethoven Hall on Thursday evening. It was interesting to hear these first sketches of works which in later versions have become so famous, but it must be said that the well known printed editions are far more brilliant and effective. this unpublished rhapsody, Liszt employed themes which he later utilized for three different rhapsodies-the second, the sixth and the twelfth. It seems that so eminently pianistic, brilliant mode of writing for the piano, which sounds so natural and self understood in the Liszt com positions, was the result of a great deal of thought and experiment, for the passages and filigree work in these sketches lack those self evident and brilliant qualities. The lento or first movement of the "Venezia e Napoli," which in the original edition has four movements, is practically a sketch of "Tasso." In the finale or tarantelle the same well known melodies are used, but the whole structure of the piece, and especially of the filigree work, is much more effective in the published edition, Busoni played both pieces with astounding virtuosity, clearness and bravura heard further in Alkan's fantasy for the left hand alone, César Franck's prelude, aria and finale, and in six new piano pieces called "Elegies" from his own pen. Busoni's manner of writing is peculiar and not easily understood at first hearing. Two of these elegies are grateful and charming bits of writing, and made a very pleasing impression; the others were more or less unintelligible Busoni occasionally produces Debussy effects by

Laugs, while in the Beethoven symphony he did little more the employment of the pentatonic scale. Opinions regarding Busoni's importance as a composer vary, but no one has any doubt concerning his capabilities at the piano; he is one of the greatest pianistic giants of our day. His command of the piano is supreme. Technical problems do not exist for him; he can do anything he likes on the keyboard; a rapid staccato run in tenths, for instance, is a mere bagatelle for him. Busoni is also a profound musician, but one that goes his own way. His success was

Theodore Spiering always has something of interest to offer when he plays in public. The list of compositions he has played in Berlin during the last three years is a formidable one and embraces many new works that no one else has played here. At his third concert, which was in the form of a recital, at Beethoven Hall on Tuesday evening, he played a new "Bohemian Rhapsody," by Ondricek, this being its first Berlin performance; a barcarolle, by Tor Aulin; a "Perpetum mobile," by Ottokar Novacek; Carl Busch's "Indian Legend"; the D minor sonata for violin only, by M. Reger; the "Two Romances, y Beethoven; Thomson's "Passacaglia," and Tartini's Teufelstriller" sonata. The "Bohemian Rhapsody," which is quite new, is not a work of much musical value, but it has some good thematic material and it is a good sounding violin composition. Spiering played it, as he plays everything, with sovereign mastery. He gave an admirable performance of the Reger sonata, which he played in public on this occasion for his first time. The same was true of Thomson's "Passacaglia"; this piece makes equally enormous demand on the left hand and the right arm of the performer. None but a violinist with an absolute control of the bow can master it. With his splendid performance of that old war horse of Joachim, the Tartini sonata, Spiering demonstrated again that he is an artist of the first rank, whose true musical judgment keeps pace with his virtuosity. He draws a big tone from his Guarnerius, a tone of great evenness and purity. Busch's "Indian Legend" is an interesting piece, full of color and weird effects. Novacek's "Perpetuum mobile" had not been heard in Berlin since Adolph Brodsky, a friend of the late composer, played it here thirteen years ago; it is a pretty piece, and it served to show Spiering's com-mand of the spicatto. The artist was received with enthusiastic applause.

On Wednesday evening two American pianists played-Della Thal, of Milwaukee, made her debut at a recital at Bechstein Hall, and Marguerite Melville, who is already well known here, gave a concert at the Singakademie. Miss Melville introduced four new compositions by Polish composers, to wit, the nocturne in A major by Henryk Melcer; the same composer's elaboration of Moniuszko "La Fileuse," and etude by Karol Szymanowski, and a theme with variations, by Franciszek Brzezinski. Two years ago four young Polish composers attracted attention here with a concert of their own works, but of late the Poles have been overshadowed by the Russians. These four pieces, which Miss Melville introduced, have charac ter and physiognomy. The most grateful is "La Fileuse," in which Melcer has made a very clever use of a theme Monluszko, the well known Polish composer. A work of some importance is Brzezinski's theme with variations. These four Poles are modern in their tendencies and free in their harmonic treatment. In Miss Melville they had an ideal interpreter. Her other selections were the Bach-d'Albert D major fugue, Schubert's op. 78, and the Brahms F minor sonata. I could not hear her in the first two mbers, but in the Brahms sonata she was splendid. Technically, it was a flawless performance; her tone was beautiful in all gradations, and her interpretation revealed all the beauties of the composition, and also the depth of her intensely musical nature. The young artist was warmly applauded, and called upon to give several encores at the conclusion of the program. Miss Melville is one of the most gifted pianists and musicians our country has produced.

Della Thal is a gifted young pianist who already has omething worthy of attention to offer the public, and who promises much more for the future. Her natural gifts have been well trained thus far, and by further development, which is expected as a matter of course with such a bright and talented young girl, much can be ex-pected of her. She played the Bach-Liszt phantasy and fugue in G minor, Schumann's sonata in the same key, F minor phantasy, two preludes and the G minor ballad by Chopin, three pieces entitled "From a Wigwam," "To a Waterlily" and "In Autumn," by MacDowell, Sgambati's "Nenia" and his nocturne, op. 31, and a "Concert-Para-phrase" on the opera, "Eugen Onegin," by Tschaikowsky-Pabst. This was a program calling for comprehensive and varied treatment, and Miss Thal gave an excellent account of it. The young artist's technic is clean cut and reliable, her touch is excellent, her interpretations reveal musical nature, intelligence and good taste, and there is the genuine ring of sincerity in all that she does. From

ness of technic and phrasing, and she showed to advan-tage both in this and the Schumann sonata the more serious side of her art, while in the Chopin numbers she proved that she has poetry. She was very much in sym-pathy with MacDowell. Miss Thal is a pianist well worth watching. She was warmly applauded.

Last evening there was a great pilgrimage to the Philharmonic. Felix Mottl, who had not been heard in Berlin for thirteen years, conducted a Beethoven-Wagner pro-After the death of Hans von Bülow, Mottl was one of the conductors who led a trial concert with a view to a permanent engagement as Bülow's successor; but at that time, although Mottl's artistic success was undisputed, the general public showed no interest in him. Nikisch's appeal was much stronger, and he was engaged. Since then, however, Mottl's reputation, through his activity in Bayreuth, New York and Munich, has grown immensely, and so it came about that his rentrée was a signal for a sold out house. Mottl has the Wagner traditions from Richard Wagner himself, yet in the "Tannhäuser" overture and the "Vorspiel" and "Liebestod" from "Tristan and Isolde" he was less convincing than in Beethoven. He took the "Tannhäuser" overture at much too slow a tempo, and except in the closing parts, he displayed no fire The Bacchanale scene, too, lacked color enthusiasm. and vitality. How much more Nikisch gets out of this score and out of the orchestra! No other conductor can approach Nikisch in the "Tannhäuser" overture. Pilgrims who marched at the tempo Mottl took would be a long time in getting to Rome. In "Tristan and Isolde" he was more impressive, but here, too, the music dragged, and glow and passion were lacking. I had the same im-pression after hearing Mottl conduct "Tristan and Isolde" at Bayreuth two years ago. In the "Eroica" symphony, however, the distinguished conductor was magnificent. He did not try to "discover" the "Eroica" for us, but walked the straight and narrow way of real Beethoven righteousness, and gave a reading of the immortal work that in its simple grandeur made a peculiar appealing effect. He subjected his personality to the music and let it speak for itself, and it did so most eloquently. He received an ovation.

\* \* \*

Maria Avani-Carreras, the excellent Italian pianist, who has already repeatedly played in Berlin with much success, made a renewed, and, as my representative informs me, very favorable appeal to the public at a concert given at the Singakademie on Monday evening, in conjunction with her young countryman, Alberto Curci, the violinist. The playing of both artists is familiar to me. Madame Carreras is by far the more important of the two; she has a very pleasing personality, and her pianistic equipment is efficient in every direction. She has certainty and delicacy of technic, a beautiful tone and a warm sympathetic Her Chopin numbers, consisting of eight preludes, the C minor nocturne and a waltz in F major, were admirably rendered, as I am told. In the César Franck sonata she also proved that she is a good chamber music Alberto Curci has a good technic and a pure tone: he is a sound, legitimate artist, but he is somewhat lacking in temperament and individuality. His solo num-

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M. M.

Dr. S. G. Rumschiysky, a Russian hailing from Irkutsk, made his Berlin debut as pianist at a recital at the Singakademie. Irkutsk, which almost borders on Mongolia, seems a long way off, both geographically and musically; indeed, it is nearly as far removed from Berlin, geographically, as San Francisco is, and artistically much more so; yet there is a good deal of native talent in that part of the country, Dr. Rumschiysky says, and he ought to know, for he has been successfully conducting a conservatory there for a number of years. He himself is a gentlemen of culture who speaks several languages fluently, and he is thoroughly up to date in all musical and other topics of the day. At this recital he proved, as my representative informs me, that he is an excellent pianist and musician, catholic in his taste and versatile in his treatment of the different works. His program embraced Beethoven, Mozart, Scarlotti, Gluck and Chopin. A few days later I heard him at a musicale given by Edgar Stillman-Kelly, A few days later when he gave a very fine rendering of the Liszt "Mephisto"

R R R

A good report was sent me of Maximillian Ronis' violin recital, which was given at the Klindworth-Scharwenka-Saal on Tuesday evening. Ronis was the star violin pupil of the Klindworth-Scharwenka Conservatory where he studied with Barmas; he is unusually gifted youth, who has a specific talent for technic and which is only found in natural born violinists. He "is said to have given a very excellent performance of the Mozart concerto and of the Locatelli sonata. There is room for improvement on the interpretation and temperamental side of his art, but the boy is only seventeen years old.

Hugo Kaun gave a musicale at his house the other day, when fifteen interesting songs of his were sung by Grace Raymond, Maria Heumann and Clara Norton. Of these songs, twelve, entitled "Geh Du nur immer nin," "Zwei Sträusse," "My Native Land," "Mit den Gänsen," "Am Waldbach," "Der eine Reim," "Nächtiges Wandern," "In der Mühle," "Mein Schwesterchen," "Am "Waldzauber." Heimweg," are published by Hugo Kaun's brother, Richard Kaun, of this city; the other four, called "Schiffer-liedchen," "Am murmelnden Bach," "Es ist ein hold Gewimmel," and "Lenz," were brought out by C. Kahnt, of Leipsic. Kaun occupies a prominent position in Germany today; his three new orchestra pieces have been played by some forty concert societies this winter, and his songs are to be found on nearly every recital and justly so, for they combine melodiousness with poetic contents and rich modern harmonic treatment. They are always grateful for the singers. Francis Hendricks, one of Kaun's most gifted and advanced composition pupils, played his latest work in the form of variations, or rather improvisations, on an original theme an interesting piece, revealing good ideas and excellent

One of the latest American arrivals in Berlin is Albert J. Elkus, of California, a very gifted young composer he came to Berlin to hear music and to imbibe some of

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the very start in the Bach fugue, she played with clear- bers consisted of work by old masters, as a Locatelli this Teutonic atmosphere, to look the field over generally and perhaps to brush up his musical knowledge a bit with one of the big composers. Several compositions which he played for me showed that he has something well worth hearing, something of his own to say.

. . .

Joseph Stanko, the Viennese, who keeps a restaurant at the corner of the Neue Winterfeldt Strasse and the Victoria Louisen Platz, of this city, was Richard Wag-ner's chef de cuisine at Villa Wahnfried during the eason of the first Bayreuth Festival, in 1876. He was recommended to Wagner by Franz Liszt. Stanko saw much of Liszt and Wagner during his stay in Villa Wahnfried, and he has many interesting unknown anecdotes to tell of the two men. He says that Wagner was very peculiar with regards to his cooking; he ate every day for his dinner during the summer mutton chops with peas. He often heard Liszt urge Wagner to change certain vocal parts in his music dramas so that they would be more singable. Stanko's restaurant is a resort frequented by musicians, who like to chat with the genial old fellow.

. .

Elyda Russell has been singing with much success in Bohemia, where she appeared in company with the Viennese pianist, Paul Weingarten. Her several recitals in Berlin were all very successful. She has now gone to Paris and London, but she will return to Berlin next season and will concertize extensively in Germany.

Mrs. William Eylau will go to America this summer and conduct a summer school at Asbury Park. This is good news for American students and teachers who would like to benefit from the instruction of this suc cessful and experienced European piano pedagogue, but who cannot afford the trip abroad. Mrs. Eylau has very advanced ideas on piano study, and the results she has attained with her pupils, especially in the way of tone and technic, prove that her method is a most excellent I heard three of her American pupils playing the one. other day. Celéne Loveland played Schumann's "Warum, Liszt concerto etude, and MacDowell's "To a Water Lily"; May Patton played the Schumann "Impromptu" in G and MacDowell's "Moto Perpetuo"; while Ellen Babcock ran off an F minor study in triplets and the Chopin A flat ballad. All three young ladies displayed a beautiful singing tone and clear, pearly, reliable technic. They all speak with great enthusiasm of their distinguished teacher.

Alfred Calzin played in Breslau on March 13, this being his first appearance in that city; he met with flattering success. Mr. Calzin is getting to be quite well known in Germany.

D'Albert is at work upon a new romantic opera, which will bear the title "Izeil." The text is taken from the mythology of India.

Siegfried Wagner is also writing a new opera, to be called "Dietrich of Bern." ARTHUR M. ARELL.

Boito's "Mefistofele," not heard in Brussels for two years, will be revived there this month.

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PARIS, March 16, 1908.

Notice.-Like the home offices in New York of THE MUSICAL COURIER, the Paris branch of the paper has outgrown its present quarters and will be removed shortly to larger and more commodious offices, remaining, however, in the beautiful Champs Elysées district.

Yesterday's Colonne concert at the Châtelet was again one of great interest to seekers of musical novelties, the program presented by Monsieur Colonne containing several compositions heard here for the first time. Among these were a "Rhapsodie Espagnole" by Maurice Ravel in four characteristic movements: (1) Prélude à la nuit; (2 Malagueña; (3) Habanera; (4) Feria; "Le Nuit de Noel" (an opera), recitative and aria of Oxana; and Snégou rotchka" (opera), two airs of the "Snégourotchka," both operas by the Russian composer Rimsky-Korsakow, the soloist being Mme. A, de Wieniawski. During the performance of the Spanish rhapsody there was evidently much interest and curjosity aroused, the audience-at any rate, in the upper part of the house-being divided into two camps, pro and con, and commingled with the lively applause after each movement more or less hissing was indulged in, with cries by one party or the other for a "bis" (repetition) or a refusal to hear the number again. A "bis" of the serenade, second movement, was effected by a man in the gallery yelling at the top of his voice for a repetition, on the ground that "the audience below had evidently not understood (the music).(1)" Such scenes, which take place almost every Sunday at these concerts, are sometimes wonderfully enlivening and amusing; but they generally prove to be a nuisance and ought to be suppressed. In the first movement of the rhapsody is an ever recurring little figure of four descending tones (F, E, D. C sharp), heard continually and persistently until it becomes weird and haunting; from

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time to time, too, this same little figure reappears in the second and third movements. The last movement, the Foria, contains various sounds of animals that are curious and fun provoking; the scene is evidently a "fair" and the festivity ends in dancing. It is all splendid fun and cleverly done. Of the two Russian operas "Snegourotchka" now in preparation and active rehearsal at the Paris Opéra Comique, where it is soon to be produced. The arias sung by Mme. de Wieniawski yesterday were in Russian. The singer's voice is not a large one, but is of agreeable quality and used with exquisite taste. The brilliant over-ture to "Le Roi d'Ys" (Lalo) opened the concert, after which the audience settled back to dream in the Schubert melodies of heavenly length contained in his "unfinished" symphony. Besides the "novelties" already mentioned, we heard for the first time at Colonne's a fine "ballade" of Gabriel Fauré for piano and orchestra, which was beautifully played by Alfred Cortot, who also performed the 'Symphonic Variations" of César Franck for piano and orchestra in a manner disarming all criticism. The "Tannhäuser" march brought the concert to a close.

. . .

At the sixteenth and last subscription concert of the "Soirées d'Art," given at the Salle des Agriculteurs on Saturday, with a varied program and before a crowded house, Trio Kellert (three brothers, Raphael, Michael and Charles) were heard to excellent advantage in two trios and several soli contributions. The concerted numbers were the Schubert trio in B flat and the other by Beethoven, op. 70, in D, in which the young brothers displayed good ensemble and "keeping together" qualities; healthy conception of the music, not marred by sentimental adorn ments, and possessed of first rate interpretative gifts full As solo contributions the violinist offered of promise. Lalo's "Symphonie Espagnole," and the cellist performed two movements from the Haydn concerto for his instrument. Both the soloists met with splendid recognition. The Kellert brothers have played much in Paris salons this winter, and may soon undertake a concert tournée.

. .

Last Tuesday's Philharmonique concert, which closed the season of subscription nights, was given in form of "Festival César Franck," supported by the orchestra and the chorus of the Colonne Association, under direction of Ed. Colonne, with the soloists: Madame Mellot-Joubert, soprano; Charles W. Clark baritone (just returned from his tour of America): Louis Vierne, organist; Alfred Cortot, pianist; Eugène Wagner, accompanist. The program, which was devoted en-tirely to César Franck, contained his cantabile and "Pièce Héroique" for organ, variations symphoniques for piano and orchestra, nocturne and "La Procession" for soprano; "Rebecca" (Biblical scene), Madame Mellot-Joubert and Charles W. Clark; "Psalm 150" for chorus, organ and orchestra. Mr. Clark's many friends were glad welcome him back to the Ville Lumière, and happy to see him looking so well.

. .

Disappointed in love, Maria Luisa Pertusio, a young violinist, committed suicide in a cab at Nice a few days ago shooting herself.

Among future happenings, I omitted last week to mention a so called "Russian Festival," which will take place at the Paris Grand Opéra in May, consisting of six Special training for Opera and Oratorio in French,
German, Italian and English.

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Moussorgsky, with Mmes. Félia Litvinne and Petrenko; " opera in four acts by

and MM. Chaliapine, Smirnow, etc.; chorus from the Imperial Opera of Moscow, under direction of Félix Blumenfeld, of the Imperial Opera at St. Petersburg. Messrs. E. Rey & Cie. are said to be managers for the enterprise.

Owing to the great number of interested people attending, Monsieur et Madame Jules Chevallier gave their last "audition" in the magnificent salons of Mme. Jacques Rouché, in the Rue d'Offemont, nearly opposite their own home studios. The program was devoted to vocal works of Gabriel Grovlez, set to music on a collective series of ten poems by Henry Bataille, entitled "La Chambre and accompanied by the composer; works of Henry Février, on poems of Maurice Maeterlinck, likewise accompanied by the composer; between these two sets was heard "Ecstase," an aria from Mozart's "L'Enlèvement au Sérail," sung with an easily responding voice by Louise Hunebelle, and accompanied by M. Chevallier. The second part of the program was dedicated to compositions by Bach, including a cello sonata with piano by Georges Pitsch and Eugène Wagner; a well sung aria from the "Passion According to St. Mathieu," by Mme. Paul Rodier; Madeleine Chevallier's own aria, "Gloire à Dieu" (Jauchzet Gott), and an "Easter Cantata" for soli and vocal quartet, in which M. and Madame Chevallier took part, brought the afternoon's music to a close. The different pupils and advanced singers taking part in this recital demonstrated the ex-cellence of their tuition and were a credit alike to themselves and their professors.

Marcel Chailley, the well known violinist, recently performed at his concert, given at the Salle Erard, a sonata of Leclair in D; "Rhapsodie Piemontaise," by Sinigaglia; 'Humoreske," of Dvorák, and a mazurka by Zarzicki; besides the Saint-Saëns quartet in E minor, in which his associates were MM. Gravrand, Jürgensen and

. . .

Another singing teacher inviting critical attention to her work during the last week was Olga de Nevosky, a pupil of Francesco Lamperti, whose method she professes to impart. Besides her pupils, Madame de Nevosky had the concours of Théodore Dubois, composer-conductor; M. Barbirolli, composer-accompanist; Maxime Thomas, cello; Mlle. d'Issoncourt, piano; M. Tinlot, violin; J. S. Hansen, flute; Henri Gaisser, singer. The program was composed of soli and concerted numbers, including works by Alfredo Barbirolli, interpreted by Olga de Nevosky, whose artistic singing created a decidedly favorable impression; by her brilliant soprano pupil, Bessie Mark, of New York, and Lascome Wallis, a gifted English contralto, and the talented young violinist, M. Tinlot, accompanied by the composer. The "Rigoletto" quartet (Madame de Nevosky, Mille. Wallis, Lascome Wallis and M. Barbour) was among the selections greatly admired and applauded, and the various instrumental contributions should not be overlooked. This long concert ended with a performance of Théodore Dubois' "L'Enlèvement de Proserpine," a lyric scene for soli, chorus and orchestra, conducted by the composer. Among the pupils of Madame de Nevosky de-

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serving of special mention are Bessie Mark and Lascome Wallis, both very promising singers, and the violinist, M. Tinlot, who plays remarkably well; but—the program was too generously long for fuller notice in this correspondence.

. . .

Grace Lee Brown, an American soprano singer, who has been studying in Paris, is leaving for New York by the steamship Pretoria, Hamburg-American line, March 22.

M M M

Feodoroff, the Russian tenor, who made his recent debut at the Paris Grand Opéra in the role of Lohengrin so auspiciously, at once came in for demand for "star" performances at the various opera houses in the provinces, and with permission of the directors of the Opéra, he has been making appearances "en représentation," i as a guest or star. Here are some of the press opinions won by the successful tenor in the town of Nantes:

A special place must be accorded the tenor, Feodoroff, who sang the role of Lohengrin with a voice fresh and pure, which he uses with much taste and the style commanded by the best Wagnerian traditions. M. Feodoroff revealed himself an artist of the highest order; and his singing of the third act, as well as the Grail narrative, won him a magnificent ovation.—Le Journal, March 10, 1908.

The expectations of the public with regard to a remarkable pe The expectations of the public with regard to a remarkable per-formance of "Lohengrin" were more than surpassed. Feodoroff, the Russian tenor, brought by the management direct from the Paris Opéra for the occasion, is simply a marvelous artist. His voice is one of beautiful quality and incomparable charm, and ap-peals to the listener like a sweet caress. And then! such purity of style! such art! Feodoroff realized for us our highest ideals. With such intelligence, such absolute beauty did he sing the immortal love duet and the sublime Grail narrative. The public recognized his magnificent art by repeated warm and enthusiastic recalls; and after the love duet he received an ovation.—L'Esperance du Peuple, March 10, 1008.

A new Lohengrin, M. Feodoroff, from the Paris Opéra, gave to the hero of the Grail all that the character demands of the mystic, blended with the human. He looked almost Christ-like, and throughout the opera—even in the duel scene and in the love duet of the third act—he maintained the calm dignity of a supernatural being. The voice of Feodoroff is most beautiful, and his use of it is absolutely effortless, no matter what the height to which he soars. Feodoroff played with the difficulties of the score as if they were the simplest and most natural things, and proved himself an artist in the highest sense to connoisseurs capable of appreciating the best. Never in Nantes have the opening solo, the love duet and the Grail narrative been sung so exquisitely. Of all the interpreters of Lohengrin, M. Feodoroff easily ranks first.—Le Matin, March 10, 1908.

. . .

At the Lamoureux concert, M. Chevillard still being absent owing to trouble of his eyes, the baton was again wielded by M. André Messager, who was proclaimed a successful conductor and greatly applauded. The program cotained the overture to "Fidelio"; the symphony by Rimsky-Korsakow; prelude to the fourth act of "La

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. . .

The Salle of the Conservatoire was given over to the Quatuor Capet, who played in excellent manner the fourth, ninth and fourteenth quartets of Beethoven.

#### An Interesting Autograph Card.

The accompanying picture post card was sent to THE MUSICAL COURIER from Berlin by a distinguished gathering



assembled in honor of Augusta Zuckermann, whose portrait is the one encircled by the celebrated autographs. are those of Joan Manen, Siegfried Wagner, Arthur

Nikisch, Eugen d'Albert, Artur Schnabel, Alfred Grünfeld, Dr. Richard Strauss and Heinrich Grünfeld. Arthur M. Abell, THE MUSICAL COURTER'S Berlin representative, was in the party, and added his name to the card.

#### Theodore Spiering for America.

It is probable that the violinist, Theodore Spiering, who has made such a profound success in Germany and England, will make a tour in the United States next year. Mr. Spiering has reached a point in violin solo work that has aroused universal attention of musical people on the Continent and in England also, and his engagements are booked far ahead in both countries, but he will have ample time for a short tour in this country in January, February and March, 1909.

A list of works performed by Mr. Spiering in Berlin alone, since February, 1906, illustrates his activity:

#### WITH OPCHESTRA

E major	concerto					Bach
Concerto	*********			*******	********	Beethoven
G minor	concerto					Bruch
Variation	S		*****	*******	*********	. Joachim
Phantasie						Schumann
Eighth C	oncerto (Gesa	ngscene	)			Spohr
Fifth Con	ncerto				1	Vieuxtemps

WITH PIANO.	
Fantaisiestück	
Rhapsodie Boheme (first performance in Berlin)Franz Ondricek	
Concert Morceau, A majorSaint-Saëns	
Fantaisie Appassionata Vieuxtemps	
G minor sonataTartini	
Devil's Trill Tartini	
D major sonata Nardini	
D minor sonata Veracini	
Passacaglia Handel-Thomson	
Two Romances (G major and F major)Beethoven	
Hungarian Dances, Nos. 9 and 10Brahms-Joachim	
Melody and Scherzo, op. 42Tschaikowsky	
Polonaise, op. 8	
Barcarole Ondricek	
Zephy? Hubay	
Perpetuum Mobile Novacek	
Toccata, op. 15Tor Aulin	
Barcarole, op. 15Tor Aulin	
Ballade (first time in Berlin)	
Berceuse (first time in Berlin)	
Hungarian Rhapsody (first time in Berlin) Arthur Hartmann	
Intermezzo, op. 88 (first time in Berlin) Bruno Oscar Klein	
Indian LegendCarl Busch	

#### FOR VIOLIN ALONE.

First Sonats			 	 	 Bac
Chaconne .			 	 	 Bac
First Sonata	, op.	42.	 	 	 
E-Bring					Schubert Fra

It will be noticed that Mr. Spiering has introduced some American compositions in his recitals and concerts. This must not be forgotten.

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35 WEYMOUTH STREET, LONDON, W., March 18, 1908.

Writing the date of a letter just now brings to mind that in the House of Commons the other day there was a proposal to reform the calendar. So it may soon happen that England will have a date of its own, just as Russia has. The proposal seems to be that the year shall be divided into exactly fifty-two weeks, the New Year's Day not counting either as a day of the week or of the month, while the extra day of leap year would come at the end of June, and it also would not count, but would be called Leap Day and be a holiday. The several months would always begin on the same day, and there would be eight with thirty days, four with thirty-one days. Christmas Day would always fall on Monday, and Easter would always be on Think how convenient for a business man to have the days of the week occur always on the same days of the month, and there are other advantages. But it is not until 1912 that this millennium of dates is suggested for the beginning time, the time being allowed in the hope that there will be international concurrence.

. . .

And now we have an automatic violin, or, as it is called, "Mills' Automatic Virtuoso." It made its first appearance on Monday evening at one of the music halls and attracted much attention for its ingenious playing. Naturally it is rather intricate as a machine, with steel fingers to manipulate the strings, while revolving discs take the place of the bow, the whole being run by machinery. The discs, of course, enable the mechanical device to always play in tune, which is something gained, and it accomplishes double stooping rather well. The inventor claims that "it plays with all the skill of the human hand music unequaled for weetness, harmony and volume of tone." It bears about the same relation to violin playing that mechanical devices for pianos do to human interpretation. But it may be that in time the instrument will occupy as prominent a place in the violin world as piano players do in their department today.

Law is a funny thing, is it not? A recent case that attracted much attention resulted in an emphatic decision against one of the parties. It was then said that such a verdict would ruin any business that formerly existed; on the contrary, it seems to have had no effect whateverthat is, as far as discontinuing said business is concerned,

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for the same advertisements are simply transferred to another daily paper, and possibly bring in even more pupils than formerly, attracted by the notoriety achieved. What end did the law proceedings serve? Who has been ben-Was any good accomplished?

. . .

The firm of Ibbs & Tillet is now two years old, and is firmly established as one of the leading concert direction agencies in London. Both the members of the firm were graduates from other concert directions, so they brought to their own business a long experience and full understanding of its details and requirements. They are both young men, full of enterprise and untiring in their application to their work. At present Mr. Tillet is in charge of the London office, while his partner, Mr. Ibbs, is traveling in Australia with Clara Butt and her company, Tillet has been associated with concert direction in New York, so that among his clients he has at least one American, Herbert Witherspoon, who will soon be visiting us again to fill engagements already booked for him. Witherspoon is now one of the well established London favorites, and will make appearances at two of the musical festivals this year. The tour of Clara Butt in Aus tralia has been quite phenomenal in many respects, and being under the personal management of Mr. Ibbs reflects credit upon him, for much of the success of any artist depends upon proper handling of their business. The large number of return engagements booked by Mr. Ibbs for Clara Butt in Australia, as well as the large attendance upon each and every one of the concerts given, proves the tour in every way to be enormously successful. ceipts for this tour have never before been equaled by any organization. The party is due to arrive here about June 1, and late in that month will give a concert at Albert Hall, where the capacity of the hall will be the only limit to the audience. Glancing over a list of artists who are under the management of Ibbs & Tillett, the names of many well known musicians are seen. Agnes Nicholls, one of the leading English sopranos; Esta d'Argo, a fine lyric so-Butt; Kirkby - Lunn, well known Clara both sides of the Atlantic; Mrs. George Swin-ton, a member of the social set, who often sings professionally; William Green, Kennerley Rumford, one of the favorites at the Chappell ballad concerts; Dalton Baker, the young baritone, who is to sing at the Cincinnati festival in May; Plunket Greene, who has sung in America in previous years; Charles Knowles, Robert Burnett; Leopold Godowsky, pianist of great fame, whose visits to London are warmly welcomed; Tivadar Nachez, Johannes Wolff, and the veteran cellist, Joseph Hollman, are among the soloists whose constant public appearances attest to their high standing in the world of music. Two string quartets are also under Ibbs & Tillet's management, the Capet String Quartet, and the Brussels String Quartet, the latter organization having just concluded a series of concerts that have been of great interest and have placed this Quartet, in the opinion of many musicians, as quite above any other heard in London during the past few years.

There is to be a grand Irish festival at Royal Albert Hall on the 17th, when a Polish violinist will play Irish The announcements of this festival brought names into juxtaposition that seemed anomalous. Grand Irish Festival, immediately followed by the names of Tschaikowsky and Zacharewitsch, gave the impression that both composer and player were Irish. But Irish melodies played and sung will probably be all that the patrons of the concert will require, even if Russia is drawn upon for some of the music.

It is a pleasure to find the announcement of three appearances of Kussewitsky arranged for May. The first one is to take place at Queen's Hall, when Mr. Kusse-

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witsky will conduct the London Symphony Orchestra. The second appearance is to be at Bechstein Hall, when he will give a double bass recital, and again at Queen's Hall on May 26, when he will conduct the London Symphony Orchestra. These concerts will be among the important ones of the coming season, and will give opportunity for musical London to hear this celebrated artist His two reunder the most favorable circumstances. citals last spring were largely attended, and a warm and enthusiastic welcome awaits Mr. Kussewitsky upon his

Mr. de Pachmann's favorite time for crossing the Atlantic is the month of June; on his way to America for his present tour he crossed last June, and the coming June he again intends to cross on his return to Europe. welcome piece of news to hear that late in the month he will give one recital in London on his way to the Continent, Queen's Hall being the place selected for his appearance.

Antonia Dolores appeared at Crystal Palace last Saturday afternoon, her program including German, Italian, English and French numbers.

A special compliment has been paid to Landon Ronald in being selected to take the place of Dr. Richter, who is unavoidably absent, as conductor of the next Philharmonic concert. Mr. Ronald is the youngest conductor who has ever been intrusted with the direction of a Philharmonic concert. Just now Mr. Ronald is in Germany, where he conducted the Philharmonic concert at Bremen last week. At the Philharmonic here the fourth Tschaikowsky symphony will be played, this being the work in which Mr. Ronald scored such successes recently in Berlin and

Again a Victor Beigel pupil has scored a success. This time it is Susan Metcalfe, whose first recital last Friday at once placed her in the front rank of singers, a second recital Monday afternoon confirming all the good opinions The beautiful quality of Miss Metcalfe's of last week. voice would alone distinguish her singing, but when to that is added a splendid training, the combination makes for a high degree of excellence. All her interpretations were marked by great understanding of the song, and in the two programs that she has presented to the public there was opportunity for great variety of interpretation, showing her capabilities as an artist of great versatility. Miss Metcalfe is to be congratulated that she only made her public appearance when quite ready and prepared for a public career, and Mr. Beigel is equally to be congratulated and thanked for giving us such a perfectly trained singer. This adds another name to the rapidly growing list of public singers who have graduated from Mr. Beigel's studio, Miss Metcalfe being the third who has appeared within a few weeks. On both occasions the programs were divided into three distinct parts, the miscellaneous group coming first on Friday's program, followed by six Schubert songs and the same number by Schumann. On Tuesday afternoon Brahms led the way with a half dozen, G. Fauré also contributing that number, while the miscellaneous group at the end was all of French composers, Duparc and Debussy each with two to

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their credit. The accompaniments were most sympathetically played on both occasions by F. B. Kiddle.

Walter Hyde, whose brilliant work in the "Ring" placed him at once in the front rank of English tenors, has been engaged for the Italian season at Covent Garden, a well earned and well deserved tribute to this serious young singer and his art. To achieve success at Covent Garden puts the "hall mark" upon an artist for the whole world. So it will not be a surprise if Mr. Hyde is heard of in a short time as booked for one or the other of the New York opera houses.

Many are interested in the concert of English songs that Hermann Klein gave in New York, that is to say, songs by English and American composers. There are some excellent songs published here that never attain publicity outside a few friends or perhaps by chance are discovered by an earnest student. Not all of these are by well known composers, naturally, and if some of the obscure songs could be brought forward they would be found to contain much merit.

The industry of the British composer, particularly the young composer, is one of the signs of the times of the interest being taken in British music. The orchestral concert of the Royal College of Music Patrons' Fund is to take place in the summer, and compositions are now being sent in for approval and appearance on the program. Fifty have been already received, three of them by female com The list includes about everything in the way of subject, concertos, symphonic poems, etc., etc., and the committee has no easy task to make its decision. In connection with the Patrons' Fund, it may be said that recently grants have been made toward the cost of publishing Felix Swinstead's "Four English Ballets," Geoffrey Palmer's Dublin prize cantata, "The Abbot," and Hubert Bath's "Four Rossetti Sonnets." Thomas Dunhill was aided to give chamber concerts of British music, and Hilda Lett, violinist, will, through this fund, be enabled to study abroad.

The Misses Sassard arrived in London recently, and have most enthusiastic accounts to give of their American trip. It would seem that these young sisters have aroused as much interest and enthusiasm in their own country as they have always done here, their artistic solo and duet singing being one of the features of the professional and social world of London, where their engagements during the season keep them on a constant rush. Their reception by the Queen's Hall audience was a warm one, when they

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after reaching London, and they are engaged for the two remaining Ballads, the one this week and for the last one, a fortnight from that time. All who have the pleasure of knowing these interesting sisters realize the serious work and study that they give to perfect themselves in their art. They deserve the success they have attained, and we are all pleased to welcome them back to London

H H H

Gabriel Fauré, director of the Paris Conservatoire, is paying us a visit, and a concert of his compositions will he given this week,

When "The Bride of Lammermoor" is produced at Glasgow next week. Norman O'Neill will direct the performance of the incidental music, which he has just completed for that production. It consists of overture, entr'actes and

. . .

At Albert Hall last Sunday afternoon Blanche Marchesi was one of the vocalists. Her first number was Handel's 'Sweet Bird," with accompaniment of orchestra and flute. In this aria Madame Marchesi departed from the usual custom, and sang the andante, which, it is said, has not been sung in England for over fifty years. It takes a high, dramatic soprano voice to carry the andante through successfully, but Madame Marchesi's consummate art is always equal to any demands made upon it. Gounod's "Ave Maria," with organ, piano and flute accompanimen; brought such continued and enthusiastic applause that she was finally induced to sing an encore, Tosti's "Goodby," a great favorite with London audiences, causing an out-burst of enthusiasm that could have easily been used to excuse a repetition of the song.

. .

Philip Brozel has been paying a visit to England, taking a short holiday from his busy life in Vienna to attend to business, and also some social duties. Since his arrival in London about a fortnight ago he has been receiving much attention from friends, and finds his time fully occupied with dinners, theaters, etc. On Monday evening he was one of the guests at a dinner given by Percy Burton, manager for Sir John Hare, and afterward attended at His Majesty's, where he saw Beerhohm Tree in "The Beloved Vagabond." The evening ended with a quiet supper at the Criterion. Yesterday Mr. Brozel went to Birmingham, where he is to visit Granville Bantock and Ernest Neumann, then returning to London, he will spend a few days with his relatives, leaving for Vienna next week to resume his duties as principal tenor of the Royal Opera.

At the last symphony concert of the Queen's Hall Orchestra there was a novelty by Haydn, a "Divertimento for Wind Instruments." This composition contains for for Wind Instruments." This composition contains for its second movement the "Chorale St. Antonii," which became famous by being used by Brahms as the theme for his orchestral variations. The "Divertimento" is scored for two oboes, two horns and three bassoons, or two bassoons and a "serpent," and it is said that this unusual combination of instruments is due to the fact that the suite was written for opera air use, primarily for the regimental band of Prince Esterhazy. The group from which this work is taken dates from 1781. May Harrison was the soloist, playing Bach's E major concerto for vio-45 West 45th St., New York lin, organ and strings. Other numbers were the "Eroica"

appeared at the Chappell Ballad Concert a day or two symphony of Beethoven, the "Funeral March" from "Götterdammerung," and the "Ride of the Valkyries."

. . .

The following verses are taken from the Musical News:

NOT MUCH!

(Dr. Naylor's prize opera is to be given in Italian by foreign artists.—M. N.) Native tongue for Norway!

Ditto for the Dutch! English for the Englishman? Bless my soul! Not much!

Operas are German Italian, French, or such! English for the Englishmen Gracious me! Nor Much!

Works for native artists, Publishers won't touch! English for the Englishmen? Out you get! NOT MUCH!

-H. E. Hunt.

When the Moody-Manners Opera Company appeared at Aberdeen, Scotland, "Tannhäuser" was one of the operas sung. Joseph O'Mara was Tannhäuser, and one of the critics said: "Joseph O'Mara's assumption of the title role was the bright particular performance of the evening. Mr. O'Mara's voice has all the compass and power necessary for the work. His tone is uniformly good, his enunciation delightfully distinct, and he sings with marked intelligence—an intelligence which extends to his acting and governs every action, every expression. Both as singer and actor Mr. O'Mara is to be highly complimented on his Tannhäuser.

. . .

When Alys Lorraine gives a concert in London this spring, she will, in place of the conventional groups of ngs representing composers, illustrate how a number of well known poems have been set to music by various musicians. Her first program will be devoted to "Flower Songs," while the second, it is said, will be made up of numbers devoted to sport.

. . .

The following resolution proposed by G. Bernard Shaw was adopted at a meeting of the Betterment of London Association last week:

That the attention of the Home Secretary be again directed by the Street Noise Abatement Committee to the inconsiderateness of allowing mechanical pianos, and musical instruments generally, to be played in public thoroughfares to the annoyance and disturbance of private life and the serious hindrance of the work of the pro-

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tion, and then sending a servant into the street to order the pe too, and then sending a servant into the street to order the per-petrator of the nuisance to move away (a disagreeable piece of police duty which should not be required of a domestic servant, and therefore has often to be done by professional men in person), is in itself a nuisance even when it is efficacious—which it seldom is—as the offender rarely goes out of earshot. It is clearly desir-able that the police should, upon their own initiative, put a stop to sic as they now put a stop to the far more bearable nui-

The South London Musical Festival is to be held at Battersea Town Hall on April 2, and the prizes will be distributed by Princess Christian of Schleswig-Holstein, who is president of the society.

#### . . .

Sir Frederick Bridge is to make a tour of Canada in the spring with the object of establishing musical reciprocity between Great Britain and Canada.

#### . . .

The program that Charles Clark sung at his second recital yesterday afternoon included Schumann's "Dichterwhich was sung by "special desire." Any criticism of Mr. Clark's singing is quite superfluous, as he has "won his spurs" over and over again, and is well known as one of the serious young singers who is ever artistic in what he does. The "Dichterliebe" was delightfully sung and greatly enjoyed by the audience that crowded every part of Aeolian Hall. A fine voice combined with fine technic makes Mr. Clark's singing a pleasure to mu-

sicians, alike as to the public.

Three French songs by Gabriel Fauré and Georges Marty began the interesting program, which ended with four songs in English, two of them by American com-posers—"How's My Boy?" Sydney Homer, and "The Eagle," Carl Busch. The singing of the latter song evoked so much applause that Mr. Clark sang a little one that is still in manuscript. "Wooing," by Hermann, had to be repeated, and altogether the concert was most enjoy-

Lemberg produced "Rheingold" in Polish some weeks ago, with Bandrowski as Loge.

The next novelty at the Prague Opera will be Puccini's 'Madam Butterfly.'

#### MOSCOW MUSICAL NOTES .

Moscow, March 10, 1008 Three performances of three new symphonies place here in three weeks-on Saturdays, February 8, 15 and 22. The works were by Ippolitow-Iwanow (director of the Conservatoire at Moscow), by Sergei Rachmaninow and by Wladimir Metzel. All three composers are closely



SERGEL RACHMANINOFF.

connected with Moscow musical life. The symphonies were excellent, of real musical value, splendidly orchestrated, and of a kind to do high honor to the cause of Russian music. They were received most enthusiastically. ELLEN VON TIDEBOHL.

#### Thoughts for Vocal Students.

There is a certain quality or attitude of thought in con nection with singing (not generally understood) that generates life and health giving forces and is potent in helping to restore normal physical conditions. This thought has a wonderful influence on the quality of tone in singing and is one of the most valuable aids in securing per fect voice control.

Ideal tone quality in a singer's voice (technically speaking) depends upon the perfection and evenness of movement in vocalizing to the same extent that purity of tone in violin playing depends upon the perfection of technic.

Achievement in musical proficiency does not depend wholly upon the amount of time given to study. Twenty minutes of vocalizing, guided by right thinking, is worth hours of practice without any definite concentration of

The difficulty with a majority of vocalists, professional or otherwise, is that they are pursuing methods which are contradictory to natural principles, and this is one of the prominent reasons why so few, among the multitudes who sing, ever rise above the standard of mediocrity.

Singers have always (with a few exceptions) been looking largely to material or physical conditions as causes, when the real or first cause is to be found in the mind, the physical being simply the means through which the thought of the singer finds expression.

It is a very easy matter to obtain the required breath for singing, but the secret of good breath control lies in the proper adjustment of the column of air, and the correct focusing of the sound waves, otherwise called "voice S. C. BENNETT. placing.

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## Loeffler's "Pagan Poem" and Heinrich Gebhard.

The names of Charles Martin Loeffler and Heinrich Gebhard are henceforth united-the one musical poet, the other musical interpreter-both of whom were combined in the initial production of the "Pagan Poem" in Symphony Hall, Boston, in November of last year, and repeated on March 13 and 14, this season, by the Boston Symphony Orchestra, with Heinrich Gebhard as the ensemble artist.

constructive elements the "Pagan Poem" by Charles Martin Loeffler is one of the few extraordinary works of the present day. It is based on the Eighth Eclogue of Virgil's "The Sorceress," where the woman of Thessaly is giving forth weird incantations, together with the burning of wax, to draw Daphnis, her lover, home. Some of the translations run thus:

"Songs have might, even, to draw down the moon from heaven; with songs Circe transformed the crew of Ulysses; by singing, the

cold snake is burst assumer in the meadows.

"Draw from the city, my songs, draw Daphnis home.

"Three-fold first I twine about thee these diverse triple-hued threads, and thrice round these altars I draw thine image; an odd number is the god's delight.

unner is the god's delight.
"Draw from the city, my songs, draw Daphnis home.
"Tie the three-fold colors in three knots, Amaryllis, but tie them;

and say, "I tie Venus' bands."
"Draw from the city, my songs, draw Daphnis home.
"As this clay stiffens and as this wax softens in one and the self-same fire, so let Daphnis do for love of me. Sprinkle barley



HEINRICH GEBHARD.

eal and kindle the brittle bay twigs with bitumen. Cruel Daphnis rus me; I burn this bay at Daphnis.
'Draw from the city, my songs, draw Daphnis home.'

It was these lines of Virgil which inspired Mr. Loeffler's

masterpiece, and in which he has endeavored to suggest rather than describe the successive pictures, by means of It deals humanly with classical facts.

In one long movement for piano and orchestra its extraordinary qualities of construction, wherein is allowed a piano part exceedingly elaborate, and employed in many novel ways, whereby new and strangely beautiful tonal colors are deftly blended—the "Poem" culminates in one grand appealing climax. Mr. Loeffler has attempted to give but a general atmospheric outline of the things felt and perceived by him in Virgil's lines. No detailed program is necessary to the understanding of the music.

The pictures unfold-the canvas glows, as it were, as the mind of the hearer is ready to observe. Scenes for the ear-not the eye.

The "spells" woven by the Thessalonian woman expressed in music-instead of with the paint brush,

As the orchestra and Gebhard proceed the listener is convinced that Daphnis can no longer withstand the witchery evoked by the woman's wiles. Here the introduction of various instruments suggests his being moved at last by the spell,

Gebhard with his piano part tells one still more. All the witchcraft of art now combines, and Loeffler, Gebhard and orchestra pour forth the story. The suspense deepens; Daphnis still comes not. The piano again lends its

These are rare moments. In his playing Gebhard seems and is as one inspired.

His impressive figure and great finger work will long be associated with the "Poem's" story.

The music seems in sustained flight; the imagination

of the hearer, too, is on the wing. Crescendo upon cres-A loud blast of trumpets-and Daphnis comes! Heinrich Gebhard is the first and only man who knows, thus far, the piano part to this superb composition. To him, as a keen, comprehensive sympathizer with the dramatic depths and heights of the "Poem," Charles Loeffler has consigned its keeping. Other pianists may learn it, even play it, but those who have heard Heinrich Gebhard in the past will feel that something is wanting.

He breathes with the composer-so unified is he with the soul of the music-the purpose of the man-artist behind the composition. The strong bond of friendship between these two men—Loeffler and Gebhard—becomes stronger in the production of the music. The latter produced a profound impression in his rendering on March 13 and 14 in Boston, when great crowds assembled to hear his work.

Loeffler's inspiration is caught by Gebhard. The repetition of the "Poem" by Dr. Muck only deepened the admiration of all who heard. It will never stale, but unfold new and weird beauties. It mystifies, enchants, illumines, and shows Loeffler as a man who not only thinks, but the dreamer of dreams. He delivers a message to his musical brethren; appeals to the masses with melodious voicesfor in his art he expresses the universal. His genius is herewith established. Although Maeterlinck's "Death of Tintagiles" moved him to express in a masterful way anstory in music, the "Pagan Poem" places him higher yet. It was in 1901 that Mr. Loeffler wrote the original "Pagan Poem," which was gradually remodeled from a chamber piece to its present magnitude. He made a transcription of his second version for two pianos and three trumpets. Mr. Gebhard, so strongly has the work impressed him, also arranged the "Poem" for two pianos.

Mr. Loeffler's latest version is scored for three flutes, two oboes, English horn, bass clarinet, two clarinets, two bassoons, four horns, four trumpets, three trombones, bass tuba, a set of three kettledrums, antique cymbals, tomtom, harp, piano and strings, giving wonderful diversity of color effects, which none but a musical genius could construct. Gebhard states that Loeffler once said of his songs, many of which he has also written: "I ought to call my vocal compositions piano pieces with voice obli-gato, instead of songs." His originality in all of his compositions is felt and appreciated. Gebhard's intuitive sight can give expression—voice the meaning of Loeffler as no one else has been able to do.

Heinrich Gebhard's brilliant playing in the ensemble and solo parts for piano in the "Poem" received admiration on every hand. The Boston press was eloquent in its praise. follow some notes of Gebhard's work. Concerning the November production of the "Pagan Poem":

Mr. Gebhard played the difficult piano part in a masterly manner, masterly in all respects. His tone was of beautiful quality; his bravura was clear and polished, his grasp of his duties in ensemble was firm and his musical conception was one of true imagination,-Philip Hale in Boston Herald.

It is a very intricate piano part that Mr. Loeffler has written here, and very much depended upon its poetic performance. Mr. Gebhard was certainly very successful in its interpretation, and he was applauded to the echo and deserved his recalla.—Louis Elson in Boston Advertiser.

Not less brilliant than the piece itself was the performance by Heinrich Gebhard, the pianist, and the orchestra. Dr. Muck and Mr. Gebhard threw all their spirit and energy into the performance, so to speak, burnished the brilliancy. Mr. Gebhard was re called many times.-Boston Journal.

Mr. Gebhard, who played the long piano part, is to be com-

The productions of March 13 and 14, 1908:

Mr. Loeffler's "Pagan Poem," suggested by certain verses in the Mr. Loeffler's "Pagan Poeun," suggested by certain verses in the Eighth Eelogue of Virgil, was performed here for the first time last November, and Heinrich Gebhard was 'the pianist, as he was last evening. Indeed, it is almost impossible to think of a performance of the work without Mr. Gebhard's assistance in the ensemble. No one will ever play the piano part with greater comprehension of the composer's intentions or with keener sympathy. The performance last night was one of great brilliance and superb sonority.— Boston Herald.

The "Pagan Poem" was finely played. The orchestra was in good form; the trumpets gave their triumphant fanfares with spirit; the English horn was very impressive in its obligato, and Gebhard was perfection. Mr. Gebhard, in this work, proves what a thorough artist he is. It is far more difficult to weave such a thread of piano work into the warp and woof of such a free composition than it would be to play almost any concerto. Mr. Gebhard achieved this with technical surety and poetic instinct.—Boston Advertiser.

Mr. Loeffer's "Poem" did not suffer by proximity to the larger ork. The work is worthy to be repeated, and another hearing

shows that it is a good, solid composition, interesting, scholarly in deas and its handling. The performance was brilliant in every way, and Mr. Gebhard, pianist, repeated his excellent work at the piano.—Boston Globe.

Mr. Loeffier's "Pagan Poem" has been rapturously hailed as his greatest composition; his most mature and human achievement.

• • • The performance was an exceptionally brilliant one. Mr. Gebhard, unsurpassed as an ensemble artist, excelled, as he did at the first performance.—Boston Post.

#### Bauer and Kreisler Play for Orchestra.

The subjoined article from the Portland Morning Oreonian of March 19, 1908, tells its own story of a Far Western incident, in which Harold Bauer, the pianist, and Fritz Kreisler, the violinist, performed a graceful and

After all, it is the human side of a great artist that is the most won-lerful thing in the world. It is the great heart of the man throbbing through his music, from violin or piano, that tells the whole story. Genius, artistry, the masterful brain of the musician whole story. Genus, artistry, the masterial brain of the inductant are apparent in his work—he knows who listens—but the personal man-to-man side, even though it sometimes surges through his music and touches the responsive chord in some auditor, is more for less to be conjectured.

It will be a delight to the music lovers who were so enthusiastic

er the playing of Bauer and Kreisler Tuesday night to know that over the playing of Bauer and Areisser Tuesday night to know that the two great artists are really great men. Their hearts are as full of feeling and as simple and sincere as their souls are full of music. The big public, keen and critical of the world's great men and women, has always a curiosity as to their real natures; what they eat and what they wear, their before breakfast dispositions, as it were. To them the incident, of which this is the simple story,

will be worth the knowing.

After the concert Mr. Bauer and Mr. and Mrs. Kreisler, with others, were the guests of H. W. Hogue at supper at the Nortonia



CHARLES MARTIN LOEFFLER.

Grill. So many friends and admirers of the two artists had come back on the stage after the concert to greet them that it was late when the party and down, and before supper was over the hotel orchestra stopped playing and seated themselves at one end of the grill to have a bite to eat. Kreisler and Bauer had listened quietly to their playing and had applauded generously, and when the sug-gestion was made that the orchestra play an additional request num-

gestion was made that the orchestra play an additional request number, both artists objected.

"They are tired," objected Bauer.

"They too, have worked hard all evening, and are hungry, as we," put in Kreisler, and both men gazed thoughtfully across the room at the other tired musicians, who, naturally, had hardly taken their eyes off the two men ever since their entrance. Then the spark that lights the world and leads humanity onward kindled simultaneously in each artist's heart and flashed to their lips.

"They have played for us while we did eat," they both spoke at once; "now we two will play for them," and straightway they left the table and crossed the room. Bauer seated himself at the piano and Kreisler picked up the violin.

and Kreisler picked up the violin

and Kreisler picked up the violin.

The "Kreutzer Sonata," played by both at the concert, was magnificently done, but it is doubtful if it touched the hearts as did the music of the next hour. Bits of this, parts of that, soul stirring snatches of music surged forth, and the hotel musicians, one by

snatches of music surged forth, and the hotel musicians, one by one, left their table and drew nearer and nearer, and drank it all in breathleasly. It was not the condescension of the artist on the height to the one in the valley; there was nothing of the attitude of teacher and pupil; it was man to man, giving generously and greatly for the simple enjoyment of a fellow creature.

Kreisler and Bauer have both played wonderfully, but the quiet listeners, touched and fascinated by the rippling stream of noble melody, will never hear them outdo the glorious work of that great hour. On and on they played, softly, sensitively, gorgeously, until the sheer delight of it all was almost too much. Then suddenly they stopped and, turning to the eager musicians, they threw out they hands in a simple gesture that seemed to imply, "Brothers, we have given you of our beat."

And so, artists may come and artists may go, but these two will not soon be forgotten.

not soon be forwotten.

#### NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY, MRS. JOHN OLIVER, 668 POPLAR AVENUE, MEMPHIS, Tenn., March 25, 1908.

Friday, March 13, was "Flower Day" at the St. Cecilia Society of Grand Rapids, Mich., and their halls and music rooms were transformed into bowers of roses and potted plants. Mrs. D. Wallace Giddens was in charge of the day. She was assisted by Mrs. J. K. Agnew, Mrs. Frederick Wilcox and Mrs. Charles Trowbridge. A program from Verdi numbers under the direction of Kate H. Baxter was given. At the close of the program the Cecilians, always charitable and thoughtful of those less fortunate than themselves, took the many floral offerings to the several hospitals in Grand Rapids.

. . .

The following announcement, signed by the corresponding secretary. Rena L. Brush, has been sent out:

There will be a meeting of the Board of the National Federation of Musical Clubs in Chicago, April 6, 7, and 8, You are cordially invited to be present.

The Musical Society of Queensborough, Jamaica, N. Y., reports a very interesting and instructive program of Scandinavian music given at the monthly concert on Wednesday, March 11. Annie Wyckoff gave a most in-structive talk on the subject. A feature of the season in the Queensborough Society was an opera party, when fifty-two of the members heard "Aida" at the Manhattan Opera House in New York.

. . .

On the evening following the appearance of Frank Ormsby, tenor, at the Lyceum Theater in Memphis, Tenn., an informal reception was given for the talented artist in the parlors of Mrs. E. T. Tobey's studio, where the officers and friends of the Beethoven Club, under whose auspices Mr. Ormsby appeared, had the pleasure of meeting him.

At the Baptist Chapel, on March 11, the Cecilian Club, of Freehold, N. J., gave a concert. The artists of the even-Evelyn D. Fogg, contralto; Elsa Fisher, ing were: linist, and Mrs. John Conover, accompanist. The Cecilians report a most successful year from an artistic and finan-

cial standpoint. They will close their season with a liberal contribution to the American Prize Composition Fund. . . .

Inquiries continue to come to the office of the press secretary as to the conditions of the "Prize Composition Contest." Full details were given in these columns, but many seem not to have read them or failed to understand. The conditions of the competition are as follows:

1. The competition is open only to composers born within the United States of America, or those of American parents in foreign countries.

2. The composer shall omit signature from manuscript, labeling it with the name of class in which it is entered (orchestral, vocal or piano), singing it with a private mark, and sending with it a sealed envelope containing the private mark and composer's name.

3. The composition submitted must not have been published, nor have received public performance.

4. All compositions must be in on or before October I. IUOB.

5. All manuscript must be in ink and clearly written. All compositions are to be sent to Mrs. Jason Walker, care Beethoven Club, Woman's Building, Memphis, Tenn. ...

A reception and musical program was tendered the Beethoven Senior Club by the Beethoven Juniors. The Juniors are an active branch, composed of the younger members of the club and the reception was an annual NOLA NANCE OLIVER.

#### Mrs. Hadden-Alexander Gives MacDowell Recital.

Stella Hadden-Alexander, who was at one time a pupil of the late Edward MacDowell, gave a piano recital in Dana Hall, Wellesley College, Wellesley, Mass., Monday of last week. Mrs. Alexander is teacher of music at the college. Her program was made up of the following numfrom MacDowell's compositions: "Sonata Tragica," "Scotch Poem," scenes from the "Woodland Sketches,"
"Fireside Sketches," "New England Idyls" and "Sea Pieces," "March Wind," "The Eagle," polonaise and concerto in D minor, with Agnes Ripley Pease playing the orchestral parts on a second piano

#### Saturday Club of Sacramento.

SACRAMENTO, Cal., March 25, 1908.

Recent concerts by the Saturday Club, of Sacramento, were attended by enthusiastic audiences. Fritz Kreisler played under the auspices of the club at the Clunie Theater March II, assisted at the piano by Hadden Squire. Kreisler's numbers included sonata in A major, Handel; sonata in G minor (for violin alone), Bach; andantino in F major, Martini; "Siciliano" and "Rigaudon," Francouer; "La Précieuse," Couperin; "Minuet," Porpora; "Variations," Tartini; "Canzonette," Dvorák; caprice, Wieniawski; "Twenty-fourth Caprice," Paganini.

Adele Verne, the pianist, gave a recital March 16. Two days before that Mrs. Arthur Fickenscher, soprano, and Arthur Fickenscher, pianist, united in a joint recital at the

Grand Theatre.

#### Topping-Browns to Return.

Mr. and Mrs. Topping-Brown, the vocal teachers, now sojourning at Colorado Springs, Col., will return to New York next autumn to resume their classes in the metropolitan district. Mrs. Topping-Brown has a large class of pupils in her Western studios. Mr. Topping-Brown, who was in poor health when he left New York, is greatly improved. He has gained forty pounds, and friends report that he is in the best of spirits.

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Centralic; AIMEE DELANOIX, Coloratura Soprano; FRANCES
RYDE, Mezzo Soprano; MINNIE MINCK, Soprano; JOSEPH
WOLF, Bartione; EDWARD W. GRAY, Tenor (Old First Presbyterian Church); ASSUNTA DE ROSA, Coloratura Soprano; and
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Rains, basso, Royal Opera House, Dresden, Germany; Kathleen
Howard, contraito, Grand Opera, Metz, Germany; Carolyn Ortman,
Howard, contraito, Grand Opera, Metz, Germany; Elizabeth D. Leonard,
contraito; Bessie Bowman-Estey, contraito; Hidegard Hoffmann
Huss, soprano; Alice Merritt-Cochran, soprano; Grand Copera, soprano; Marie Stoddart, soprano; Elizabeth Blamere-Turney,
soprano; Lutra L. Combs, soprano; Mildred Petter, contraito; Scher
Alfred B, Dickson, tenor; Walden Laskry, baritone; Irvin Myers,
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## LISON FRANDIN'S OPERATIC SCHOOL. >

One could almost call the Frandin institution the "Carmen" school, as no one in Italy has ever given to the role of the fascinating Sevillian such a personal or individual and lastingly impressive interpretation as Lison Frandin. Even Maria Gay, with her risque reading of the character, has not effaced the remembrance of the delightfully poetic, fervent, and lovable personage, passionate, yet never vulgar, created by Frandin.

Lison Frandin came to Milan in 1883, after having been awarded unanimously the first prize for opera singing at the National Conservatory of Paris. Before identifying

herself with Carmen she was the sweetest of all Mignons. She brought to the land of the bel canto something that was lacking there, and that is the art of knowing how to move on the stage with ease, grace and natural ele-She was then a figure like Sarah Bernhardt, with a round, rosy face illumined by a youthful and co quettish smile, a head like a miniature of the seventeenth century, had a clear, healthy voice, and a vibrating, mobile and pliant figure. After having created for twenty consecutive years the most varied roles of the Sonzognian repertory, thus showing her versa tility, Madame Frandin has opened a Milanese school for opera, which immediately won the approval of all those who are interested in true art.

I have on several occasions heard some of Madame Frandin's pupils, and was most agreeably surprised to see how she not only taught singing and acting, but also actually transmits her own artistic soul into her pupils; the poses, the inflections, the accents all are Lison Frandin herself!

Having expressed to her a desire to be present at one of her lessons, Madame Frandin consented and received me most graciously. The first thing that strikes one's eye on entering the elegant salon is a large portantina placed in one corner of the room. In the center of this beautiful leather painted sedan chair is a small medallion with the inscription: "Leoncavallo to his The studio is an immens Musette." room on the ground floor, elegantly yet simply furnished. On the three sides are large mirrors, and they were introduced to the pupils as the public; then the maestra presented Signora Lavin, a mezzo soprano of beautiful vocal quality. She is a matronly looking lady who already has a fine name in art, but has come to Madame Frandin to perfect herself in many particulars of Carmen, which she is about to sing at Palermo. A young singer, Signorina Caracciolo, was next presented, who is about to leave Genoa, to make her debut as Nedda excellent accompanist.

"I did not want you to hear the lesson of a beginner, as it is too tedious," said the maestra: "with these I pay attention only to the placing of the voice, which of course is the foundation of my teaching. Only later on do I teach the affinity of the word to the gesture. On the stage it is not enough to sing and modulate a melody nicely; one must express sentiments with gestures that are in accordance with the personage represented." Thereupon Ma-dame Frandin proceeded to give an example by asking Signora Lavin to sing the "Habanera" from "Carmen" before the mirror, the teacher herself sitting down and playing Don José. As Signora Lavin began and went on with the passionate and tempting song, one could see in the pupil reincarnated all the vivacity, the malice, the coquettish fas-Still, there cination of the most famous of all Carmens. were some points not yet satisfactory, and the maestra sprang up, stopped the singer, took her place, and repeated that gesture of contempt which Carmen has for the timidity of the young officer. Madame Frandin demonstrated until she seemed convinced that the point never more would be canceled from the mind of her pupil, who is already a fine artist.

The importance Madame Frandin attributes to gestures could be still more particularly observed in the young debutante. Nedda in "Pagliacci" is drawn on the stage in a cart with some clowns, and for some time she does not

open her mouth, but bows to the public. No one ever thought of giving to these few moments a long and expressive study of mimic! The maestra asks Signorina Caracciolo to do the scene, and she begins by seating herself across a small table, simulating the cart, expresses with her eyes, with the movement of her lips, with her gestures, a lot of pretty sentiments; she does not sing, and still she already has conquered her place in the attention of the audience, she has already revealed something of her soul, which she will expand in the passionate romanza that follows. This romanza the pupil sings, and distinctly dem-



Wood engraving by Corticelli Augusto, Milan, Italy.

LISON FRANDIN AS MIGNON.

in "Pagliacci." Madame Corticelli at the piano was an excellent accompanist.

"I did not want you to hear the lesson of a beginner, as it is too tedious," said the maestra; "with these I pay attention only to the placing of the voice, which of course is has just had a brilliant voice. This young lady, by the way, tention only to the placing of the voice, which of course is

Another important success of one of Madame Frandin's pupils was at the Rossini of Venice, where Signorina Naile Karanos made her debut in "La Martire," sustaining the long, difficult and dramatic part so extraordinarily well that no one would or could believe that she had been studying only seven months. All the Venetian press was unanimous in proclaiming this young artist a revelation. By the way, she is an American.

Massenet, when he wrote to his "Manon," on learning that she was giving herself up to teaching, was not wrong in proclaiming: "Votre nom glorieux, vos triomphes au théatre, votre ame d'artiste, tout est le plus sûr garant de votre admirable enseignement."

The two hours spent listening to and watching the lessons passed away all too rapidly, so interesting was it to witness this admirable art of communicating not only the gesture, but also the slightest significance, the every detail, the very soul of Madame Frandin's vibrating art. This explains the success of the Frandin school, to which artists who already have a name come to get from the maestra the real secrets of operatic roles. Pupils are with her from all climes, in order to undertake a career which is undeniably difficult, but whose success seems much more

probable when its groundwork is prepared under the keen and sure guidance of Lison Frandin.

#### Another Concert at the Virgil Piano School.

Thursday evening of last week the Virgil Piano School, 19 West Sixteenth street, gave another instructive concert, announced to begin at 8.15. Harry Tierney, who was to play the first number, had not appeared on the scene. After about ten minutes delay, Mrs. Virgil stepped forward on the platform, and after making a few introductory remarks, announced that Ida Volk would exchange places with Mr. Tierney and would open the program.

As Mrs. Virgil was leaving the stage, a message was received from Mr. Tierney, who lives in New Jersey, that his train was delayed by some break in the engine, and it was doubtful if he could reach the city.

Miss Volk's numbers were three tone poems by MacDowell, namely: "Silver Cloudlets Hover," "The Brook" and "The Eagle," followed by the enticing and brilliant "Liebes Walzer" by Moszkowski. Miss Volk is a young teacher in Mount Vernon, N. Y. She displays exceptional musical ability and much ease and grace of execution.

Isabel Arnold, formerly a teacher at the Grier School for Girls, at Birmingham, Pa., who is making a specialty of the Virgil Method, gave an excellent rendition of the A flat prelude by Chopin and the Liszt arrangement of Schubert's "Hark! Hark! The Lark."

Eda Bessi, of Staten Island, and a favorite with her many friends there, followed with a mazurka by Godard, the gruesome yet captivating "Ghosts" by Schytte, and the highly brilliant impromptu by Rheinhold. She greatly delighted the large audience, not only with her execution, but also by her characteristic and wholesome interpretations.

Sydney Parham, of Brooklyn, came next. She gave the entire C sharp minor sonata, op. 27, by Beethoven. Her playing deserved and received high commendation from her hearers. She evinced genuine talent and an excellent understanding of this composition.

Owing to Mr. Tierney's absence, a request for little Lucille Oliver to play was made, and the wee maiden accepted the compliment with pleasure and gave the "Etude de Style" by Ravina most charmingly. She received a hearty encore, and played in response the "Solfegietto" by Bach. Both pieces displayed her exceptional velocity, evenness of tone and musical appreciation.

Kate Blaser, a talented pupil from Maryland, played two difficult and brilliant compositions by Bartlett and MacDowell. Her playing was highly interesting and genuinely musical, and added to the enthusiasm of the already appreciative audience.

Warner Hawkins, who made himself famous with all who heard him two years ago, but who since then has been deterred from practice and playing by his physicians, and in the meantime has been teaching in the Virgil Piano School, responded to Mrs. Virgil's invitation to play "The Bells," by Bizet, and valse in D flat, by Chopin.

Just as Mr. Hawkins finished, to the surprise of Mrs. Virgil and the audience, Mr. Tierney arrived. His appearance was greeted by long and hearty applause. Evidently this young lad has already won the hearts of his hearers by his playing this season. He played a weird 'Fireside Song" by Grieg, which under his fingers received a surprisingly beautiful tonal setting. The tenth rhapsody by Liszt followed, and here Mr. Tierney showed not only marvelous facility of execution and great bravura, but a splendid control of tone power as to delicacy and and above all he displayed a truly musical and dramatic ability worthy of the admiration and imitation of ambitious students. Mr. Tierney added the etude in A that by Wollenhaupt. Still another recall was insisted upon, in response to which Mr. Tierney gave a fascinating piece of modern French music, with all the daintiness and perfection of execution which this style demands. In personal appearance Mr. Tierney looks the young artist that he is, and he is never happier than when playing to his audiences, which so far have been exceptionally appreciative and enthusiastic.

Mrs. Virgil, in company with Mr. Tierney, will soon

ginia, Pennsylvania and Ohio, in the interest of the Virgil Method.

#### MUSICAL NEWS OF BROOKLYN.

One of the most delightful and instructive concerts of the spring took place at the Pouch Gallery, Thursday evening of last week, under the auspices of the Granberry Piano School. The exhibition of ensemble playing was

one to be remembered, because the players united in something quite out of the ordinary. The entire score of Mendelssohn's setting for Shakespeare's "Midsummer Night's Dream" was played by different groups of students. To make the evening complete in educational sense, Folsom Granberry, the director of the school, made some timely remarks, and Gertrude I. Mc Questen read the comedy, giving an impersonation of each charac-Arrangements for one, two and three pianos were played, and the spirt of the performances was one that reflected the highest credit on the training of the school. The overture was played by the Misses Ackley, Hodgson, Minck, Putnam, and the Mesdames Dowie and Smith. The music for the five acts was distributed as follows: scherzo, played by the Misses Ackley and Hodgson and the Mesdames Dowie and Smith; second act, incidental music, played by Edmund Clarke Brown; "Fairies Edmund March." played Brown and Winifred Young, intermezzo, played by the Misses

Martin, Minck, Putnam, Rossiter, Watkins and Mrs. Smith; third act, nocturne, played by Marion Barlow, Mildred formance of Pergolese's "Stabat Mater." A Bishop, Marion Boyce, Miss Feltus, Charlotte Spooner this evening will be published next Wednesday. and Winifred Young; fourth act, incidental music played by Miss Ackley; "Wedding March," played by the Misses Feltus, Martin, Minck, Pitt, Putnam, Rossiter, Wat-

make a tour through several of the large cities of Virkins, Mrs. Gaston and Mr. Winter; fifth act, incidental music, played by Miss Lawrence and Miss Ackley; "A Dance of Clowns," played by the Misses Barlow, Bishop, Boyce, Feltus, Mrs. Dowie and Mr. Winter; finale, played by Miss Ackley, Mrs. Dowie and Mr. Winter. The Gallery was crowded and there was much enthusiasm. The Manhattan studios of the school are located in Carnegie Hall.

. . .

Monday evening, March 30, Eduardo Petri read a paper on "The Study of Italian Important for Singers."



Wood engraving by Corticelli Augusto, Milan. LISON FRANDIN IN HER STUDIO.

musical program that followed the paper included a per-A review of

. . .

The Master School is having a very successful year, and

activity is apparent

#### Works by Bach and Buck at Wooster, Ohio.

Bach's "Sleepers Wake" and Dudley Buck's cantata, The Story of the Cross," were sung by the Oratorio the University of Wooster (Ohio), Tuesday Society of evening, March 24. The concert took place at the Memorial Chapel. J. Lawrence Erb conducted both works. were Claire Crowl, soprano; May Irwin, The soloists oprano; Christine Groh, contralto; Samuel Hart, tenor; Clyde B. Kime, baritone; Frederick Shirley, baritone. Edna B. Riggs, pianist, and Alice M. Firestone, organist,

assisted in the performances. The members of the society are: Sopranos - Martha Appleman, Sarah Baker, Matilda Barnes Charlotte Baughman, Esta Berry, Charlotte Black, Dessa Brown, Elisa R. Candor, Emilie B. Cass, Minnie Colvin, Jessie Correll, Cora Craig Claire Crowl Margaret Doggett, Addie Downing, Mary Elliott, Ethel B. Erb, Alice Firestone, Mary Fombelle, Margaret Forbes, Inez Freed, Miriam Hard, Norma Hastings, Helen Hearst, Mrs. G. M. Heindel, Ruth Herron, Nell Ingram, Viola Jeffries, Nellie Johnson, Carrie Kemp, Laughlin, Olive Lebold, Mary McCaughey, Grace Maxwell, Blanch Morris, Janet Morrison, Emma Park, Mary Pinkerton, Maude Pinkerton, Mabel Smiley, Ethel M. Smith, Jessie Starr, Ethel St. Clair, Mrs. R. L. Todd, Estella Welty and Corinne Wallace; contraltos — Gail Abbott. Clara Bixler, Mabel Blankenhorn, Marie Collins, Zetta Ditmars, Ethel Foltz, Hazel Freed, Annie Gray, Christine Groh, Mrs. H. Gossard, Rhea Mowry, Alice Robinson, Anna Starr, Mrs. W. E. Wenner, Marguerite

White, Mrs. W. O. Beebe, Anna Herron and Susie Felton; tenors—H. S. Baker, Maxwell Cornelius, Elmer Freed, Samuel Hart, E. H. Knickerbocker, Donald Low-Dr. Chalmers Martin, E. L. Wehrenberg, J. T. Weiser, Howard C. Zook and Charles Z. T. Ing; bassos Gail Abbott, J. G. Black, A. E. Davies, George D. Dun-Edwin Ebie, Floyd Felton, Clarence Gee, David B. Laughlin, George McClure, George H. McDonald, A. L. Palmer, Harry St. Clair, Robert Smith, Frank Steele, Brooks Thorne, and John Hayes.

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R. E. JOHNSTON, Manager, St. James Building (Broadway and 26th Street), New York

He displayed a rich, full tone.-Morning Post, November 15, 1907.

Spalding's playing at his second recital only served to strengthen our opinion of the remarkable similarity between his style and method and those of Joachim.-The Crown, London, November 21, 1907.

A performance of distinction singularly free from the usual affectations of the so.—Daily Graphic, London, January 30, 1908.

Rarely has so youthful a player shown such real insight into the music he plays, so complete a forgetfulness of self, so sincere an avoidance of the tricks supposed to be effective.—Tribune, London, January 29, 1908.

#### CECIL FANNING, BARITONE.

During the present and last season the attention of the musical public has been attracted to Cecil Fanning, the young American baritone, who by his unusual ability, within this short time has taken front rank among American singers. Quite exceptional have been the critical appreciations of his appearances by the foremost critics of the country. Though but twenty-four years of age, Mr. Fanning sings with the maturity of voice and art of a man twice his years, and his interpretations have the foundation of an unusual literary insight. Although an American by birth and education, he has acquired a thorough knowledge of French German and Italian. One of the critics in speaking of Mr. Fanning says: "He enunciates the text of English songs so clearly and interprets it musically with such beauty of tone and vividness of expression, that those who cannot follow him technically in foreign tongues feel assured, nevertheless, that he is faithful to his subject. In delineating the sentiment, indeed, with such graphic power, he goes far toward breaking down the barrier of language.

It has been universally acknowledged that Mr. Fanning's programs, in their quality, versatility and variety, are not excelled by any singer. His repertory is extensive. His recital programs can be made eclectic or, where requested, confined to the exposition of the songs of a particular country or period. Most interesting for music clubs and music schools is the recital devoted to the songs of Schubert and the ballads of Loewe, with a comprehensive analysis of the works of those composers, especially written for Mr. Fanning and Mr. Turpin by Henry T. Finck, musical critic of the New York Evening Post. The analysis is read by H. B. Turpin, who is Mr. Fanning's accompanist at all of his recitals.

The Fanning-Turpin lecture-song recitals have been received with great enthusiasm by their many audiences during the past year and a half. A few interesting remarks relating to the compositions are made by Mr. Turpin before each group of songs. A recent criticism is as follows:

That their audiences should hear songs beautifully and wonderfully sung and at the same time know and understand what they are hearing seems to be the aim of Mr. Fanning and Mr. Turpin in their lecture-song recitals, by which they are so rapidly gaining widespread recognition. The most advanced vocal art requires more than a sweet discourse of sound; an intelligent and subtle reading of the poem or story is demanded, and a variety and color of tone must be sustained by a thorough knowledge of the literary part of the song. An Eastern critic of eminence has said that his portrayal of the inner meanings of his songs is most unusual. That the accompaniment is no small part of a song is demonstrated by Mr. Turpin at the piano, who at all times seems to corroborate Mr. Fanning's understanding by the required color of tone. Only years of combined hard study could accomplish such results as these two musicians display.

Mr. Fanning has a rich, sonorous baritone voice of wide range and power, which he uses with consummate skill. The beauty of his tone, so pronounced in his soft passages, is never marred, even in his loudest and most dramatic flights. His chief aim seems to be just and adequate expression in pure tonal effects, the object in true singing. One critic has written: "It can be said of Mr. Fanning, as was said of de Pachmann, his tone is as full of color a prism. Schubert's song has at last found its rightful interpreter. Mr. Fanning's masterly singing of 'Der Wanderer' deserves high praise. To this song he gave a rich pliant voice of beautiful timbre, large vocal range and a lofty conception of the poem. He intuitively sang such cello like tones in the phrase 'Ich wandle still' that the listener craved its repetition; the haunting intonation of the question, 'Immer wo?' was very impressive; the same tones recurring seemed but a reverberation of those gone before."

A substantial acknowledgment of Mr. Fanning's ability is that during the past year he and Mr. Turpin have filled engagements with the Rubinstein Club, of New York: the Rubinstein Club, of Cleveland (two engagements); Orpheus Club, of Cincinnati; Mozart Club, of Dayton (two engagements); Woman's Musical Club, of Springfield (two engagements); Tuesday Musical Club, of Akron (two engagements); Young Fortnightly Club, of Chicago: Matinee Musical Club, of Fremont (two engagements); Listeners' Club, of Providence; Woman's Musical Club, of Glasgow, Ky. (two engagements); Literary Club, of Piqua; Ohio State University, Purdue University, Indiana University, Tennessee College, Miami University, Oberlin Conservatory of Music, Science Hill, Ky., Georgetown College, Ky., etc. In all, 120 engagements, which is a most unusual record. Mr. Fanning's most important appearance was last October at the great Maine Festival, un direction of W. R. Chapman. Some of the world's best known artists appeared, but Mr. Fanning was given the distinction of four appearances, twice singing the part of the High Priest in "Samson and Delilah," and two song

April 29 Mr. Fanning and Mr. Turpin sail on the Lucania for England, in order to fill engagements in London during the season. They will return to America September 15 to fill engagements already made with the best musical organizations and orchestral associations in the country.

Some press notices will be read with interest:

Mr. Fanning has a beautiful, mellow voice, but better still, he has true musical feeling, intelligence and sincerity, and a profound respect for his art.—Henry T. Finck in the New York Evening Post.

Cecil Fanning in song recital Friday gave evidences of high artistic culture. He has a voice which is full, flowing and of great sweetness. He was wise in his choice of selections, all of them being admirably suited to his abilities. His first number, the aria "Vision Fugitive," from Massenet's "Herodiade," was received with great applause. His second number, which included "Siegfried's Sword," by Martin Pluddemann, and "Edward," a fine Scotch ballad by Carl Loewe, brought still greater enthusiasm, and Mr. Fanning responded with the "Little Drummer," a children's song of Germany, by Taubert, the translation of which was Mr. Fanning's own. Mr. Fanning sings with dramatic impersonation which is extremely effective. He has a true artistic temperament, which shows itself in every note, and which makes his personality a pleasing one.

Mr. Fanning was accompanied at the piano by Harry Brown Turpin, the well known voice placer, who has been Mr. Fanning's instructor, and much of the fine effects of the songs was due to his skill.—(Maine Festival) Bangor Daily Commercial, October 5, 1907.

Mr. Fanning's renditions last evening, culled from the German and Italian schools, were a convincing illustration. In the Schubert and Loewe songs, the Wagner and Verdi arias, we had an interpretation as classified and as vivid as singing could make it. The delightful quality of the Schubert "Wohin?" was as much in evidence as the dramatic insight and power in Loewe's tragic "Edward." The Shakespeare songs were delivered with a justness of restrained expression delightful to note. The old Highland "Turn Ye to Me" was exquisite in its tenderness. In the delivery of the "Plantation Song," with its mellifluous crooning, entered all the poignant rapture of mother love; in the "Meet Me by Moonlight Alone" Mr. Fanning gave a study in pure musical tone.—Portland Daily Eastern Argus, Portland, Me., February 14, 1908.

\* ° ° Fanning's innate artistry disarms criticism.—Wilson G. Smith in the Cleveland Press, December 10, 1907.

Cecil Fanning made his debut before a representative music loving audience of the tri-cities last evening. Mr. Fanning, who has been favorably compared to Bispham, is unique in his art, and he sang his way straight into the hearts of a critical audience. The flexibility of his voice is delightful and the tone coloring in soft tender passages, the rare quality of shading artistically, showed how wholly it was in his possession. He did a fine bit of dramatic work in the ballads by Carl Loewe, "Henry the Fowler" and "Edward," the splendid volume of his voice rising thrillingly to the tragic climax.

H. B. Turpin, Mr. Fanning's accompanist, is a brilliant pianist, and his settings for the various numbers were given with a rare skill of interpretation. Mr. Turpin prefaced each number with a sketch of the composer and his style adding materially to the understanding of the numbers.—Davenport Times, Davenport, Ja., December 8, 1907.

Mr. Fanning is fortunate in the possession of a fine voice, a sensitive intelligence, and a warm, dramatic temperament. \* \* \* He is alert to the suggestion of the music that he sings; he rarely misses the point of a phrase, and his native enthusiasm is exceedingly contagious. \* \* \* In the ballads by Loewe the singer engaged in what was evidently a very congenial task, and here his characteristic tendencies found expression with striking results. So much of the effect of these masterpieces is dependent on dramatic diction, in which Mr. Fanning is eminently successful. Massencis "Vision Pugitive"—of all operatic composers, is one not tempted to call Massenct the most operatic?—was also effectively conceived. Indeed, Mr. Fanning's future assuredly lies in this direction. There was much appliause by a large audience, and, as we have said, many additions to the program.—Boston Post, February 18, 1908.

• • • When Cecil Fanning sings, the world may well stop to listen.—Springfield, Ohio, Daily News, October 25, 1907.

"Le Caid," by Thomas, and "Vision Fugitive," by Massenet. The first aria is a splendid vehicle for vocal display, and in this aria was heard an ability to execute which would put to shame many a coloratura soprano. The aria from "Herodiade" was sung with a dignity of style and intelligent phrasing that was most commendable.
—Dayton Daily News, October 23, 1907.

Cecil Fanning was the biggest drawing card. The writer believes good advice to the Rubinstein Club would be to get an option on Fanning's appearance here each year. The club was responsible for his introduction and necessarily should have all the glory. Fanning was a surprise to the writer because he (the writer) did not believe a man could improve so rapidly in the short space of a twelvemonth. Fanning's success is not due to his voice—true, he had a beautiful quality of voice, which, however, without the artistic temperament which he possesses would possibly not call forth any unusual laudatory comments. Fanning has inherent artistic qualities which another singer might try years to acquire, and at the end find comparison with him impossible. His tone is broader, he uses his voice better, and it possesses a mellowness which is luscious. Fanning's singing and interpretation are the work of an artist of the highest rank. \* \* \* His future is probably the most brilliant of any of the artists appearing in public.—Cleveland Town Topics, December 12, 1907.

#### Women's Philharmonic to Entertain Carreno.

The Women's Philharmonic Society, of New York, Amy Fay, president, will give a musicale and reception tonight (Wednesday) at the Chapter Room of Carnegie Hall, in honor of Madame Carreño, Madame Cappiani is chairman of the program.

#### St. Cecilia Club Concert.

Singing is fashionable, and it is far more elevating to the character to study the fashions in music than in personal attire and housefurnishings. The St. Cecilia Club, made up of society women, trained and conducted by Victor Harris, gave its second concert at the Waldorf-Astoria Tuesday night of last week. The program was interesting, and, best of all, was not one of those long drawn out affairs usually heard at concerts of the semi-social-musical kind. There were some good judges of music in the audience, too, for the compositions of genuine merit received the heartiest reception. The charming "Doris" (a pastorale), by Ethelbert Nevin, and Louis Victor Saar's musicianly "Nocturne" are works that are worthy of repeated performance. The Nevin score proved a fine setting for the poem by Arthur Munby. The Saar "Nocturne" is a gem, written for women's chorus, orchestra and tenor solo. Berrick von Norden sustained the solo part. The four stanzas, by Martin Opitz, of the seventeenth century, are in harmony with the music which Mr. Saar has nned so consistently and delightfully. "Bennie, Dear, lullaby by Josef Holbroke, arranged by Mr. Harris; "October," by Albert A. Mack; "Myrra," by Clutsam, arranged Mr. Harris, were three of the best à capella numbers. "The Snow" and "Fly, Singing Bird," both by Elgar, with the song by Mack, were rather out of season, for nature is beginning to put on its coat of green, and before many weeks Easter bonnets and Easter trips will be the topics of the hour. What was supposed to be the pièce de résistance of the concert, a new cantata, by Henry K. Hadley, must have fallen many leagues behind expectations. The title of this work, "The Fate of Princess Kiyo," once more shows how Oriental subjects appeal to Americans. Kiyo is a Japanese princess who kills herself (stabs herself with a jeweled dagger) because her lover is slain in battle. The text is tragic, but the Hadley music is as far removed from tragedy as Central Park is from the gardens The concert closed with the joyous "Blue Danube," words by Henry Grafton-Chapman, score arrangement by Spicker. Players from the New York Symphony Orchestra, under Mr. Harris' leading, played two numbers, "Albumblatt," by Wagner, and "Scarf Dance," by Chaminade. Last, but not least, it becomes necessary to make some comment upon the singing of the club. If the contraltos equaled the sopranos, better results could be ob tained. The low voices are weak, and often the tone quality is throaty. The trebles are excellent. Bertram Fox accompanied for the club.

The names of the officers and active members of the club are: President-Susan Warren; vice presidents-Mrs. Henry Burden, Louise Wilmerding, Mrs. Duncan Wood; onorary vice president-Mary R. Callender; treasurer-Mrs. Frederick Edey; secretary and librarian, Caroline E. Lewis, 45 West Thirty-fourth street, New York; executive committee—Mrs. Henry Burden, Susan Warren, Mrs. Frederick Edey, Ethel S. Elliot, Mrs. Thornton Chard, Mrs. John H. Flagler, Mrs. Edward Wassermann, Louise Wilmerding. Caroline Lewis; membership committee-Ethel S. Elliot, chairman, Mrs. Thornton Chard, Elsie Dominick, Mrs. Auguste Vatable; active members, 1907-1908-Mrs. Henry Burden, Mrs. C. A. Becker, Mrs. John C. Coleman, Mrs. Thornton Chard, Miss J. R. Colquhoun, Mrs. F. R. Culbert, Miss Culbert, Ethel Champ. Mrs. E. P. Cronkhite, Mrs. Charles B. Crane, Mrs. Durant Cheever, Jean Clerihue, Mrs. Archie Conover, Elise Dominick, Anita Dominick, Mrs. George F. Dominick, Alice Demorest, Mrs. Thomas J. Drummond, Mrs. Disbecker, Mrs. Frederick Edey, Ethel Elliot, Eleanor Erving. Alice Fellowes, Miss Friedman, Mrs. John H. Flagler, Mrs. Joseph Flynn, Mrs. James Belden Gere, Mrs. Lloyd L. Gearhart, Mrs. William Gooch, Margaret Green, Luise Gulliver, Mrs. Benjamin F. Gerding, Mrs. Sherwood Hard, Mrs. Nathaniel Huggins, Margaret Hutchinson, Mrs. George Hayner, Mrs. Rapalje Howell, Mrs. Wallace P. Knapp, Mrs. Frederick Keating, Catherine Lienau, Katherine Lurch, Mrs. Frederick Lewisohn, Edith Lott, Caroline Lewis, Mrs. George Lunt, Helen McLean, Mrs. John Monks, Mrs. Henry Mottet, Mrs. F. S. McLintock, Mrs. Lancaster Morgan, Elsie Morrill, Jeannette McClanahan, Mrs. Edward LaMontagne, Miss Neilsen, Mary Ogden, Ruth Perkins, Mrs. R. L. Rees, Jean Rolston, Mrs. H. Mason Raborg, Mrs. M. G. Schlapp, Elsie Stanton, Marguerite Sawyer, Ella Saltonstall, Mrs. Frank Sincere, Mrs. J. S. Sutphen, Marion Strong, Mrs. Maurice Sternberger, Mrs. William Swazey, Mrs. Marvyn Scudder, Martha Sias, Florabel Sherwood, Mrs. Mary Thurston, Lilian A. Underhill, Susie Valentine, Mrs. Auguste S. Vatable, Louise Wil-Mary F. Wickes, Mrs. Frederic A. Ward, Mrs. Edward Wassermann, Alma Wallach, Susan Warren, Mrs. George B. Watts, Miss Woolwine, Katherine Walker, Mrs. Joseph Wood, Miss Van Wyck, Adrienne Whittemore, Nancy Whitman, Mrs. A. L. White, Adele Wallick, Mrs. C. V. Washburn, Miss S. E. Williams,

Rita Margheri (Miss Cain), one of Maestro Castellano's successful pupils, has just met with a success as Santuzza in "Cavalleria" at the Vittorio Emanuele of Turin.

#### Matinee Musicale of Coffeyville, Kan.

A very interesting and unique meeting was the "Second Anniversary" of the Matinee Musicale of Coffeyville, Kan., which was held on March 4 at the home of Mrs. David Allen Campbell, 702 Spruce street. From a social, as well as a musical standpoint, it was one of the musical events of the season. There was a delightful luncheon, for which the following menu did service:

Favorites of the Sunny South.
Figured Bass.
Chopin-Ries.
Reminiscences of Erin.
Celli.
Beats, Ti Mattie.
Grassi.
Acis and Galatea.
Female Fingering.
L'Africaine

Following the menu came a musical guessing game, which was that one was expected to guess the names of the great masters from interesting anecdotes given them, the initials of the anecdote and the initials of the great one coinciding in every case in the most amiable fashion. After this came the reports from the officers for the past year and the election of officers for the coming year, with discussions and plans for the year's work. The following officers were elected: Mrs. D. A. Campbell, president; Mrs. W. H. Shepard, vice president; Lelia Elliott, recording secretary; Mrs. J. H. Stephens, corresponding secretary; Mrs. Clarence Lang, treasurer; Mrs. W. E. Zeigler, librarian, and Mrs. C. L. Carpenter, auditor. The active club members are as follows: Mrs. David Allen Campbell, Mrs. Charles Thomas Carpenter, Floss Mabel Duncan, Leila Cushwa Elliott, Mrs. Dora Selby Guthrie, Mrs. Arthur Walker Holbrook, Mrs. John Henry Heckman, Mrs. Harry C. Jordan, Mrs. William Henry Lang, Mrs. Fred Seamans Lawrance, Mrs. Herman Clarke Lewis, Mrs. Edward Mahley, Ada Belle Morris, Bee M'Clellan, Grace Osborn, Nellie Emily Osborn, Mrs. Ellis Thornton Poland, Catherine Read, Frances Read, Mrs. William Henry Shepard, Ida Smith, Mrs. John H. Stephens, Mrs. Tuttle, Mabel Willis, and Mrs. William Edwin

To the untiring energy of the officers this young club owes its remarkable strides. Several programs of more than ordinary interest have been given this year. On March 13 a very attractive "Japanese Troubadours" meeting was given, and on March 16 an American program was given, with selections from the works of MacDowell, Chad-



Fourteen years one of the few principal certified assistants of Leschetizky in Vienna, also concert pianist. For many years has performed in the principal European cities, and developed many concert pianists of note. Hotel Oesterreicherhof (Wien), Vienna. wick, Mrs. H. H. A. Beach, Arthur Foote, and several Seidl. While still in her 'teens, Miss Becker played in others.

#### Dora Becker to Play in London and Berlin.

Dora Becker, the violinist, will be among the American musical artists to apear in London during the spring and summer season. Before sailing Miss Becker will fill engagements in Canada. She is booked for May and June in London, and her visit to Berlin will depend upon engagements in England, where she has many friends. Miss Becker will return to America the beginning of next No-



DORA BECKER.

vember, and Haensel & Jones, her managers, are already booking her for the season of 1908-1909 with clubs and societies, both in the United States and Canada.

Miss Becker is one of the pupils of Joachim, who achieved notable successes on both sides of the Atlantic. She played in Berlin at the opening of her career with the Berlin Philharmonic. At that appearance she performed Bruch's "Scotch Fantaisie," and later introduced that work in this country at a concert directed by the late Anton

Seidl. While still in her 'teens, Miss Becker played in many of the principal cities of her own country. She is a native of Texas, a State that has greatly enriched the country artistically, as it has in things more prosaic. Before completing her studies abroad, Miss Becker was a pupil of Richard Arnold, concertmeister of the New York Philharmonic.

One of the leading conductors of this country once remarked that Miss Becker was one of the most musicianly violinists born in America. She has a big repertory and the gifts to play the works of different schools as the composers themselves would have them played. It will interest conductors and committees of clubs to know that Miss Becker will remain in this country all of next season.

#### MONTREAL MUSIC.

MONTBEAL, March 26, 1908.

Ernest Langlois, a talented young local pianist, gave recital on the 16th inst. in Lyric Hall. Mr. Langlois did not study abroad, but right in this city, and can more than hold his own with some who went abroad to study. When they return they announce themselves as pupils of some foreign pedagogue whose name the average American cannot even pronounce. Moreover there are pianists in this city today who studied abroad, and when they returned they knew a good deal less than they did before they left, for the simple reason that the teachers abroad, as a rule, tell these Americans that their method is worthless; they have to start from the beginning; they don't stay long enough to learn that new so called method. In the meantime, they have forgotten what they learned at home, so the only methods left to them when they get back is to ring the bell from door to door and give lessons. Mr. Langlois, on the other hand, began his pianistic studies in Chicago and finished in this city, with Mr. Pelletier, and began to play in public as soon as he was able. Mr. Langlois is well equipped technically, coaxes a beautiful tone out of the instrument, and plays with understanding. His interpretation of Chopin's sonata, op. 58, was indeed a creditable one. The toccata by Schumann he performed with a rhythmical sweep and delicacy, while his performance of "La Campanella," Paganini-Liszt, brought him enthusiastic applause, and he responded with the twelfth rhapsodie by Liszt.

. . .

Carreño gave a recital on Monday evening last. An old musician in this city tells me that Carreño's first



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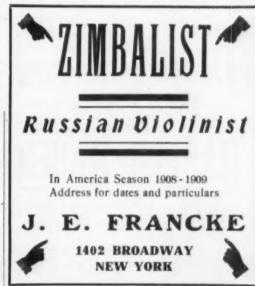
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SCHUMANN-HEINK

appearance in this city was a third of a century ago. Surely she ought to know, and does know, how to play

On Tuesday evening last, Alfred Laliberte, pianist, gave a concert in the Art Gallery, and Rudolf Larsen, a violinist, gave a concert in the Y. M. C. A. Hall. heard Mr. Laliberte playing the concerto "Pathetique" by Liszt, in which he displayed simplicity of style and a great degree of technical facility. Mr. Laliberte was also booked for some compositions by Blumenfield, Scriabine, the "Rhapsodic Espagnole" by Liszt, and a prelude of his I reached the Y. M. C. A. Hall just in time to hear Mr. Larsen playing the "Ballade et Polonaise," Vieuxtemps, and "Faust" fantasy by Wieniawski, which he performed with a sympathetic tone, impeccable intonation nd unimpeachable clearness of technic-and was called before the audience several times.

The new so called Lyric Hall is certainly no credit to Montreal. This city has been without a proper concert hall ever since the late Windsor Hall was demolished, and what Montreal should have is a hall designed and built purposely for a music hall. Instead, the above hall was originally an old church and somewhat reconstructed as a concert hall. Just think of it! Lemberg, the capital of one of the poorest provinces in the Austrian Empire, and with less than half the population of Montreal, has an opera house and concert hall which cost 3,000,000 kronen (\$600,000). It maintains an opera almost the whole year with a symphony orchestra of nearly 100 players, giving symphony concerts with eminent soloists. Ysaye told me that he goes there annually, and Montreal, with double the population, has not even a proper concert hall; but it has baseball grounds, lacrosse grounds and an arena to play hockey, and, I am told, also a great race track built and supported by some of our wealthy citizens, formerly directors of the Philharmonic Society, which collapsed. I may say that in this respect Toronto ahead of Montreal, as the Queen City has a Massey Hall, which is one of the finest halls on this continent. I notice that Toronto was visited recently by the Thomas Orchestra of Chicago, as well as the Pittsburgh Orchestra. Montreal has not had the pleasure of hearing the former orchestra for nearly sixteen years. Had Montreal possessed a proper concert hall, we will say with a capacity of 2,000 the prices for seats to hear artists would not be so high as now. Two dollars and fifty cents to hear Carreño is too much, and the result was these \$2.50 seats were not all sold. Nor was Paderewski's program worth \$3 seat.

Owing to the illness of Mr. Matoff, his recital has been

postpored to some future date. HARRY B. CORN.

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### MUSIC IN THE MIDDLE WEST.



Sr. Louis. Mo., March 26, 190 Fritz Kreisler and Josef Hofmann will make a joint appearance at the Odéon, April 3, under the local management of R. P. Strine.

Wagnerian festival, with the St. Louis Symphony Orchestra, Mary Hissem de Moss, Gwilym Miles and Hugo Olk, soloists; a benefit for the Orchestra, April 2, and the Thomas Orchestra concerts, April 6 and 7, with Kubelik, will form a brilliant closing of the public musical season. After that, the studio and music school exhibitions begin, lasting until June.

Bernard Dierkes, a St. Louis man, has become a valuable educator in an unexpected way, namely, by writing a play designed to call the attention of parents to the manner in which music is taught. Mr. Dierkes calls his play

Madame Padovani, one of the stars of the Milan Opera Company, gave a concert in St. Louis this week, assisted by A. I. Epstein, Louis Broeckhardt and Miss Webb, M. M. M.

In addition to the three "piano shops" cited recently as holding music schools, conservatories and colleges in their places of business, there is also in St. Louis a peculiar school in which the pianos are typewriters, the stenographers, the musical literature circulars and pros pectuses, the heads of departments traveling agents who carry music intelligence down into towns not on the map, and of which the counties must be added in addresses in order to find them. These sow the seeds of musical information among people who do not even know that there is any, and so set the ball rolling toward the footlights. plea of the "School" is that there is much in music which people must themselves learn, which is, of course, certainly true.

Among private schools out in this country and in addition to those already mentioned are the Central Wesleyan, at Warrenton, Mo.: Lindenwood College, St. Charles Hardin College, Mexico; Columbia State University, Stephens College and Christian College, also at Columbia

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the Howard Payne College, in Fayette; a college in Moberly; the William Woods and Synodical College, in Fulschools in Cameron, at Carthage, in Farmington, in Kirksville (normal); Drury College, Springfield; Cottey College, Nevada, and the Steele School, in Sedalia (all in The Monticello Seminary, Godfrey, Ill.; schools in Danville and Decatur, Ill.; the Lawrence, Kan., State University; schools in Fayetteville, Ark.; in Musko-Okla.; in Dallas, Tex., are all prosperous, filled with students from different parts of the country, and which give much attention to music.

. . .

Zeno Nagel, at Warrenton, is an energetic music leader in this class of music work, giving many performances, engaging artists of reputation, and working three days in each one. "Elijah" and "Hiawatha's Wedding Feast" by Coleridge Taylor are now being prepared for spring

. . .

A strong enthusiasm of Mr. Strine is the wonderful genius of Creatore, for whom he has just arranged a two months' engagement in the "Jai Alai" building in St. Louis for May and June. The title of the building sounds 1.ke an American's best attempt at the French for "I have gone," but it is not. It is of Spanish origin, the building having been put up by lovers of a favorite sport of that nation, similar to ordinary ball playing.

. . .

Alice Pettingill's piano school is to give a special Bee thosen recital this week. The program, which is well worth publishing, will appear next issue. The third piano recital of E. R. Kroeger was a Grieg morning, with Hugo Olk, violinist, as assisting artist. Sonata in E minor, op. 7, sonata in F major for violin and piano, "Humoresque," "Papillons," "Springtime," "Albumblatt" in A major, nocturne and the "Wedding Day at Troldhangen" were the numbers played. As before, a large company was present.

... Charles Galloway is giving monthly organ recitals in St. Peter's Church, which are largely attended. His

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organ work is exceptional in every way. E. V. MacIntyre, of St. Lõuis, opens a school of organ playing and practical church musical work on April 1. Tonal work will be done upon the Compton Hill Congregational Church organ, and study facilities are provided for beginners and for advanced performers.

...

Ernest Prang Stamm's new school of music is at 3642 Lindell boulevard, close to the St. Louis University and one square from both Grand and Olive streets. is one of the élite houlevards of the city, and the school is a beautiful building on the south side. Voice, violin, piano and the branches necessary to musical efficiency are taught. Mr. Stamm has recently returned from Germany and study there in advanced piano and composition.

. . .

The director of the Forest Park Seminary, St. Louis, held a grand birthday party last week. An informal housewarming took place a day later in form of a serious conflagration, which cost thousands of dollars and the loss of many fine pianos. The seminary (described here a few weeks ago) held one of the most serious music departments in the country, directed by E. R. Kroeger, who had the piano department: Charles Galloway, organ, and John Towers, vocal. School work is being continued in adjoining buildings, and the school is to be rebuilt.

. . .

Four of the advanced piano pupils of Avis Blewett, of the Odeon Building, were this week invited to perform at the home of Dr. and Mrs. Greene, prominent m of the city. This is a high compliment to this teacher and to her pupils. A strong point with this professor is teaching pupils to listen to their own tone and to accompaniment. Touch and fundamentals are all important features with her. Music structure and reading are dwelt upon.

. . .

Other St. Louis music schools not yet mentioned are the Conrath, the Geisser, the Boeddecker, the Schrickel, the Weltner and the St. Louis.

. . .

Alfred G. Robyn is musical director of the Amphion Club, St. Louis. E. J. Troy, a gentleman influential in musical and literary circles, is on the executive committee, is secretary, and one of the first tenors. Murray Carleton J. W. Jump, A. D. Luhrman, F. A. Brickenis president. kamp, E. O. Orters, E. T. Card and J. Glenn Lee (assistant director) are other officers.

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Mrs. Georgia Lee-Cunningham, one of the leaders of vocal culture here, with studios in the Musical Art Building, laments the lack of fundamentals among would be mu sic students of all classes. She insists upon piano knowledge by her vocal students. This insures something, but is frequently inadequate. She asks pupils how they ever

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expect to learn scores if ignorant of music. She believes in teaching the mastership of the vocal organ and making a vocalist a competent tone producer. The rest is Mrs. Cunningham is a pupil of Marchesi. She knows music structure, and wishes it were generally taught, as this would materially lessen the labor and increase the value of private music lessons.

Clemens Strassberger, director of the conservatories of nusic here, has returned from the South much benefited by his recent trip. Abe Morris is the name of a gifted boy prodigy violinist, who recently was given a testimonial concert in the hall of the South Side School, assisted by Marguerite Hahn, and Edna Murray, pianists. The boy played the Menlesssohn concerto, Sarasate's "Gypsy played the Menlesssohn concerto, Sarasate's "Gyps Scene," the Dvorák "Humoresque," a Paganini "Capriccio, "Mazurka" by Wieniawski, and the Schumann Samuel Bollinger was at the piano: Miss Murmerei." ray, the latter's pupil, played his "Sonnet" in F major and

Grace L. Sheets, teacher in the dramatic department of the Conservatory, is interested in the debut of one of her talented pupils, who this week will play Lady Gay Spanker in "London Assurance," given by the dramatic club of the university. Fannie Hurst is the young lady's Gertrude Kirksey is another gifted pupil, gradnated last June. Ruth Mulvihill, also gifted, will graduate Miss Sheets emphasizes the intelligent and this June. thoughtful study of Shakespeare in addition to its n reading, which is frequently followed. She has found it of the highest cultivating value in many directions, and capable of being understood and appreciated by even young people. The teacher has a large clientele in this depart ment of art work.

#### Josephine Swickard Sings at Seward Musicael.

Josephine Swickard carried off the honors of the afternoon at the musicale given by Mrs. George F. Seward, 136 West Seventy-third street, on March 22. Miss Swickard has but recently come to New York from Germany, and it is gratifying to note that she has been received with the greatest enthusiasm wherever she has appeared. The soprano's numbers were: "Sei mir gegrüsst," by Schu-"Serenade." by Herman, and "Song of the Almee," bert:

#### De Guichard to Teach in New York All Summer.

Arthur de Guichard, whose singing studios are located 143 West Forty-second street, opposite the Knickerbocker Hotel, will teach in New York all summer. He will be here Tuesdays. Wednesdays and Thursdays. Dr. de Guichard has received a number of applications from the South and West for lessons during June, July and August. He has a special course for teachers. This master is an exponent of the Lamperti method of voice production, and as he is both a linguist and musician, his pupils are thoroughly trained.

#### New Musical Preventative.

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#### Final People's Symphony Concert.

An enthusiastic audience that completely filled the auditorium of Carnegic Hall assembled last Friday evening to enjoy the final concert of the eighth season of People's Symphony Concerts. The well balanced orchestra had the co-operation of the United German Singing Societies of 100 male voices, under the direction of Julius Lorenz and Carl Hein, besides the following soloists: Henrietta Michelson, pianist; Claude Cunningham, baritone; Henry P. Schmitt, violin.

The program was carried out in the following order: lo Concerto, op. 25, b nat mine this concerto, op. 25, b nat mine this concerto, op. 25, b nat mine this concerto. Burkhardt Spinn, Spinn Gonductor, Julius Lorenz.

Conductor, Julius Lorenz.

Massenet Spinn, Spion.

Conductor, Junus

Violin Solo, Meditation, Thais.

Two Folksongs (a capella)—

Grüsse an die Heimath.

Grüsse an die Heimath.

Conductor, Carl Hein.

Tannhäuser Overture (E major).

Land Kennung (chorus, baritone and orchestra).

Grieg

Conductor, J. Lorenz.

Conductor, J. Lorenz.

was rendered necessary, owing to the slight indisposition of Mr. Cunningham, who was unable to sing the aria "Wo berg ich nich," "Euryanthe," by Weber. The popular baritone was heard only in the Grieg "Land Kennung," and so superbly did he sing in this number that no apologies seemed necessary for him.

The smooth and delightful singing of the great male chorus provoked tremendous applause and enthusiasm after each of their songs, the a capella numbers being espe-cially impressive. Messrs. Lorenz and Hein were accorded for their masterly conducting of the chorus.

Miss Michelson displayed a facile technic in the Tschaikowsky piano concerto, in which the orchestral support was wholly satisfactory. Miss Michelson was warmly received, and was the recipient of a large and beautiful bouquet at the conclusion of her finely rendered number.

Henry P. Schmitt played with his usual warmth and adequate tone the Massenet "Meditation" from "Thais." The orchestra and harp accompaniment to this number was especially pleasing, and had Mr. Schmitt acceded to the desires of the audience, he might have responded to several encores

In the "Tannhäuser" overture and the "Ride of the Valkyries" the orchestra displayed tonal balance through-Altogether the concert was a most enjoyable affair, out. and the management of the People's Symphony concerts must feel gratified over the results of the work accomplished during the season of 1907-1908.

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Back numbers will hereafter be 25 cents per copy The annual subscription rate remains at

#### NOTICE.

All communications should be addressed to THE MUSICAL COURIER and not to individuals, if prompt attention is desired. The letters addressed to individuals are not opened or referred to until the regular mail has been disposed of; hence they are always subject to delay. Furthermore, it is the desire of the paper to have the mail addressed as above and not to any of the staff and not to the editor, who is frequently absent from the city.

A GRAND opera by an American composer will be produced at the Metropolitan and Manhattan next winter. April Fool!

So far as grand opera is concerned, New York now deserves the title of "The City of Shattered Traditions." Old timers will have to take a fresh start and get the focus of the new artistic perspectives, as it were.

THE Manhattan Opera ended its successful season last Saturday evening, and the Metropolitan will finish its regular schedule just one week later, reopening for four nights in April to give the cycle of "Ring" performances.

NEW YORK'S Eastertide rejoicing this spring will take on an added tone of gayety when the announcement spreads throughout our great city that 'Dinorah" (including the goat) has been dropped permanently from the Manhattan repertory.

A CERTAIN Methodist Episcopal church objects to the presence in its volunteer choir of a singer because she is also a member of a comic opera company. The objectors are quite right. The young woman should rest on the Sabbath and not spoil her chances in the comic opera profession by overworking.

THE Paderewski critical debacle in the West is the monumental musical sensation of the day. It was to be assumed that at least some of the Pacific Coast papers would do him reverence. The unanimity of the dispraise is awe inspiring, and makes the Far West loom up as an imposing menace to artists when it feels that they fall short of its standards and ideals in things musical.

THE New York daily newspaper critics of music still are consistently wrong in their opinions and prophecies regarding the tuneful doings of this town. The gentlemen aforesaid, excepting Henry T. Finck, began their mistakes when they attacked Wagner nearly thirty years ago and foretold his early downfall as an operatic attraction in New York. The next music maker of cosmic significance was Strauss, and again the critics went astray, none of their adverse estimates of the mighty scores of Richard II being correct, and not one of their prophecies regarding his early disappearance from public view being realized. When Hammerstein started his Opera, the same critical calamity howlers raised their hands in horror at his temerity, and separately and secretly attempted to show the Manhattan manager the hopelessness of his undertaking. This season Mary Garden was torn to pieces by the critics after her debut here, and now she is almost torn to pieces by the public, which goes quite crazy in its joy at her every performance. "Thais" was hammered by the critics, and proved to be one of Hammerstein's best drawing cards. Tetrazzini's

voice was pried full of holes by the critical lancets, and promptly her triumph was such that her engagement had to be lengthened. "Louise" was said by the critics to be too "French" for New York and entirely beyond the local public's understanding. Result: Eleven performances of "Louise" to packed houses, and more to come next season. The "Pelleas and Melisande" episode ended the critics' misfortunes for this season and was the most blatant of all their errors. The details of that critical tragedy were shown strikingly in THE MUSICAL COURIER'S "deadly parallels" at the time. No reader of this paper should imagine for one moment that we publish only the mistakes of the critics. As soon as they may be right we shall hasten to say so in this place and in this large and handsome type.

A MUSICAL LEAGUE has been organized in England, and in accordance with the brochure sent to this paper its aims are as follows:

(a) To hold an annual festival of the utmost attainable perfection in a town where conditions are favorable.

(b) To devote the programs of these festivals to new or unfamiliar compositions, English and foreign.

(c) To make use, as far as possible, of the existing musical organizations of each district, and of the services of local musicians.

(d) To establish a means by which composers, executive musicians and amateurs may exchange ideas.

The first festival is to be held at Manchester next autumn, and Dr. Hans Richter has consented to direct it. The Committee of the League is headed by Dr. Sir Edward Elgar, President, and Frederick (formerly Fritz) Delius, Vice President, and among its members there are Dr. Alexander Mackenzie. and Adolph Brodsky, and Henry J. Wood, and Percy Pitt, and Granville Bantock, and others. The subscription is \$5 a year. The Constitution and Bylaws are of the usual stamp, and the League proposes to publish a Musical Journal, which no doubt will be the usual journalistic success-at least, we

#### REV. CHARLES M. SHELDON.

The following communication has been received by this paper:

To The Musical Courier

Allow me to correct your misunderstanding of my views on church music as you state them in your editorial headed "Music for Nothing" in date of March 11.

In my article in the Congregationalist I had in mind only my own church members and those musicians who already have a salary or a living during the week. For example, the musician who plays the piano in my Sunday school has a salary as a professional musician two or three times that of the minister. He does not ask the church to pay him another salary in addition to the one he already has. One of the best solo singers I have is a teacher and gets a good salary for her work during the week. She is willing to sing on Sunday as a part of her service as a member of the church, and does not ask for pay any more than the teacher in the Sunday school. The teachers have paid as much for their education, in many cases, as these musicians, but do not think of asking the church to pay

That is my position, which you have misunderstood and misstated I had reference only to members of my own church and to those members who were able to give their

If you acknowledge this statement, will you give it the same prominence your preciate such a courtesy.

Very truly yours,

CHARLE same prominence you gave your editorial?

CHARLES M. SHELDON.

Before going into the details of this question, we desire to state to the Rev. Mr. Sheldon that this matter of asking musicians to sing or play for nothing, securing their services without emolument, has been a question of principle with this paper for many years. It has been one of the progressively steady questions that we have been presenting to the musical profession of both hemispheres. We have asked the musician to become professional. We have insisted upon his demanding a price for what

(Continued on page 25.)



# ON OPERA BENEFITS, CHARITY MUSIC AND AUTOMATICS.

After a quarter of a century of Wagner music in opera in New York, a competition which has discarded that composer entirely has brought about a reaction, and substituted in both houses the old and the new Italian and French operas, leaving the Metropolitan alone as a source from which to secure occasional performances of works from the pen of the Bayreuth master. Without obtruding, this paper may call attention to the recent history of opera in this city, and the persistent demands made in these columns for a wider glance over the general operatic field than the provincial and interested methods of the majority of the critics of the daily papers claimed. It was due to those writers that the people of this town gradually became impressed with the theory that all the capable operatic artists of the world had been engaged at the Metropolitan, and that in no other opera house could such an aggregation of exceptional artists at any one time be found, while this paper, diametrically, opposing such a benighted view of the subject, insisted that the hundreds of European opera houses were supplied with capable singers just as able to interpret opera as any at the Metropolitan. Naturally, the education that flowed from the narrow New York theory resulted in the establishment of a star system which we will not soon be able to eliminate.

However, the competition that arose two seasons ago at the Manhattan suddenly revealed the truth of what this paper had been maintaining, and not only did it illustrate that there was an abundance of operatic material in Europe, but that new operas could be given in New York without all the pomp and circumstance and pretended difficulty which offered the excuse for not furnishing New York with the operatic novelties of the Old World

The New York old Metropolitan Opera House theory is, therefore, blown to the winds and belongs to the past and proves itself now to have been a chimera only. There were interests, very naturally so, that helped along the rusty tradition, foremost of which was the alliance of three or four music critics with old tenors and sopranos who did not care to study new roles, and who therefore aided in discrediting every new singer in Europe and every new opera, and as these critics "held jobs" with the old hacks of the Metropolitan, there necessarily could be no desire manifested in the daily papers for which they wrote for a change in the methods of opera here. But the competition of the Manhattan revolutionized all this, and we are now on the eve, here in New York, of becoming more cosmopolitan than we have been, at least in opera.

Many years of Wagner screeching, shouting and bellowing at the Metropolitan have also aided very much in the renascence of song. Wagner's music was written by him to be sung, and he himself said that the human voice was the greatest of all musical instruments, which meant that he desired it treated as such. But out of the Teuteburger forest and from the plains of Luneburg and the woods of Franken a horde of stentorian male and female giants have been hurling notes at us without any consideration for either music or vocalism or our ears, until it was a rare thing to hear a song or an aria-a genuinely rare thing. Our critics, who, besides their personal interests in these German heralds, and who made it a business object to lecture on Wagner and his music dramas, naturally supported the scheme, for it brought shekels to them, although the sum never amounted to much, as the great public always was clamoring for singing and would not support the bellowing scheme as a definite source of amusement; yet their lectures supported the theories of the management, and had it not been for the competition that arose, we would again be surfeited with seasons of unsung Wagner.

As soon, however, as singing was made predominant through the Manhattan enterprise and the San Carlo Opera Company's tour, the taste for the art reasserted itself, and we shall henceforth be made aware that this paper has all along been telling the truth when it combated the daily press in its stupid assertion that all the competent opera singers of the world were concentrated on the Metropolitan stage. That was a good statement to make for the purpose of fooling the people, and it did fool them, but it also made for the competition; and it was the competition that exposed the fraudulent claim and that proved this paper to be again in the right. And the paper was in the right through its intimate knowledge of the events of music the world over. And here it may be proper to state that there are now hundreds of competent operatic artists in Europe, all unknown here, equally as competent as those who have been singing here, with the exception of the very few singers of the first magnitude.

Another result of a wider grasp of the operatic situation will be the establishment of a department of opera in the vernacular at the Metropolitan. If Italian operas are sung in French and if "Mignons" are sung in Italian, there is no reason why English should be boycotted at any American opera house, and the new Boston Opera House will give grand opera in English very soon after its doors are opened. The people must be made to understand the text of an opera, and we must cultivate opera in English because that is our native tongue and because then we shall be encouraging the American composer and the American singer-at home. Wagner Music Drama can and will continue on the repertory, but the opera management must have the roles filled by singers, and not such declaimers as Van Rooy and others, who distort the whole theory of the music drama by failing to "sing" it. It is music-and it is therefore called music drama and men and women can be found who can sing it. If not, why then we can do what London did-sing it in English and have it at least understood if it is not entirely sung.

Thus we are finally in the throes of an operatic revolution, from which we will emerge as a cosmopolitan musical community in place of the little provincial and limited gathering of musical nondescripts who actually believed that all there was in opera was centered on one stage here in this unhealthful, dirty, unpaved, martistic, conglomerated and conceited overgrown village called (it seems so sarcastic) Greater New York. Go out into the State of New York, into Ohio and the West and the Far West, and you will learn at once that there is order and civilization, which means cleanliness and good air and enlightment, in little cities making no particular claims whatsoever. But our egotism here has reached such huge dimensions that we not only ignore the earth, but actually believe it is centered on our dirty streets here, and our infatuation had grown to such an extent that we felt contented in the belief that all there was of grand opera on this planet was in the Metropolitan, and I would not be in the least surprised if our provincial Greater New York daily paper critics, with just a few exceptions, really did believe this themselves. They are small enough for anything as narrow as such a notion.

We are going to indulge ourselves in singing for awhile now, for the opera artists must first and foremost be singers. Good, legitimate, bel canto singing it will be, and the pupils of our singing teachers will be able to hear and to report back to their teachers and learn from example whether their teachers are

That is, it is the natural expression of the human being through the voice made eloquent through music. Song should be the apotheosis of speech. That is exactly what the emotional Italian meant. Wagner also intended the same thing. He did not wish his beautiful lied or aria or any of its combinations emasculated into a mere recitation amplified into thunderous and at time appalling declamations by persons who were compelled to do so because they had not the capacity, the apparatus to sing. And because this has been done to satiety the public became interested in the other phase-that is, singing-the moment the opportunity arose.

#### The Benefits.

Another reform sadly needed and also for years past demanded by this paper has now been introduced by abolishing the annual benefit of the director of the Metropolitan Opera House. Mr. Heinrich Conried is the last man on the list of beneficiaries. What a degrading custom it was and how much it has cost the Metropolitan, for every singer, knowing that he or she was compelled to contribute a share of this benefit, quietly added sufficient to the annual salary to make a profit on it.

The moral effect was disastrous. It placed the

had to pay. It was considered as contribution by employees paid in order to compensate a director for services when he was already under salary himself and also enjoyed dividends. There was, in place of distinction and honor, subserviency and trickiness, and every participant knew that it was a game inside and a game with the public and the ticket speculator outside. Mr. Conried was a residuary legatee, and did not see how vastly he could have elevated himself among that class of the community whose respect is worth more than money by refusing to countenance it. But it is all over now and let us bury it with the dead past. It was distinctly American after having been introduced here by the foreigner

who made the most of the money there was in it.

#### Ocean Concerts.

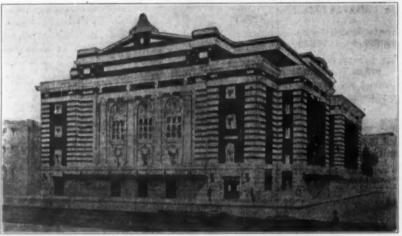
The time has finally come to demand from the foreign steamship companies to give some kind of accounting of the hundreds of thousands of dollars passed to its officers from the collections made from ocean concerts. The money received is said to go to the support of Homes or Institutions of veteran or sick sailors in foreign lands, but it is collected chiefly from Americans, who constitute nine-tenths of the passengers in the first class list of the steamships plying between American and European ports. No American institution receives any benefit from the collections made on the ships of foreign bottoms; it is the foreign Seamen's Home that secures this American contribution.

But where are the statements showing how this money collected at ocean concerts is distributed? Usually the purser of the ship gives a receipt for the sum handed in. To whom does the purser pay this money? How much is deducted in the shape of commissions? Who receives commissions?

Musicians are not among the millionaire class, and even when they do take trips to Europe they frequently do so professionally, either to make money or progress in their profession. They never engage suites de luxe nor do they do much betting on the daily runs of the boat. They can very readily help in adjusting this apparent "graft" connected permit them to secure evidence that the money collected has been paid in officially. Furthermore, it should be divided among European and American institutions, especially as it is about 99 per cent. American money.

But best of all, musicians should refuse to sing or to play unless they are paid first and foremost for their services. The moment this becomes known, more money will be collected, because passengers or people will willingly pay to hear professional musicians, for they will feel that it is something worth paying for and is not merely an attempt to collect money.

If musicians would stand by the principle not to give their professional services free of charge they would make more money and be more highly appreciated and also respected. Ocean concerts under such auspices would also bring in sufficient revenue to musicians to pay for the "tips" which the employees of the steamships, who work for nothing in order to make tips, demand. The musicians who sing or play for nothing at these ocean concerts are worse off than the servants and waiters on board, for the latter get tips, at least, and the musicians who sing and play for nothing will soon reach the "tipping" system if they do not cease in the culture director under an obligation for which the public beggary. However, the first thing necessary is to trols the copyrights. The company, therefore, asks



PRELIMINARY DRAWING OF THE FACADE OF THE PROPOSED NEW OPERA HOUSE IN BOSTON. WHEELWRIGHT & HAVEN, ARCHITECTS.

secure from the officials of the steamship companies a statement showing to whom the money collected at ocean concerts is paid. Who gets it? Or is it "graft"? Who finally receives it, and are there any commissions paid out of it and to whom?

#### Copyright Again.

The committees on copyright of the United States Senate and House of Representatives have been hearing many sides of the copyright controvery during the last week. The chief contention, so far as copyright for music is concerned, lies between the composers and the makers of music rolls, which have just been declared by the United States Supreme Court to be part of a mechanical means of making music, and that copyright right refers only to the copying of the original sheet music or book, and does not apply to a reproduction of the sound emanating or flowing from the application of the symbols or notes of the sheet of music. It seems to me, entirely apart from any other matter to be embodied in a new copyright, that if any new law to be enacted overlooks this United States Supreme Court decision it will again be declared null and void by the same court, and thus the composer of music will stand where he does today.

The prominent American composers, those who have been known as such and are known as such because they are identified with classical music, the only music recognized by students and amateurs with these ocean concerts by refusing to play or to and the dilettanti, were not interested in the subject

competent or not. Bel canto is speaking in song. sing unless they have an arrangement which will for they were not at the hearing. This proves that they enjoy no revenues from their royalties sufficiently large to justify any trouble or outlay in creating a sentiment one way or the other in the enactment of a new copyright measure. The new act, if there is to be one, cannot be of much consequence to them if their compositions do not sell. Such a conclusion must be reached because of the apathy of our American composers toward this proposed new legislation.

As nearly everybody in America is protected, there is no valid reason why the Government should not protect the composer in a copyright. As to copyright protection, however, the Supreme Court of the country says explicitly that it cannot go beyond the "seen" sheet music, and this relieves all makers of music rolls and discs, etc., from paying any composers for the right of transferring the compositions to these devices. A curious incident in all this exists in the fact that the Aeolian Company, which is the largest producer of these music rolls, is on the side of the composer and sympathizes with him in the demand for protection against the transfer of compositions to the music rolls, but this will be readily understood when it is told that the Aeolian Company has contracts with about eighty sheet music publishers, by means of which it con-

also for the protection of its own property, just as the composer asks it. Should the proposed new bill, therefore, protect the composer, it would thereby virtually establish a music roll monopoly which, through its contracts, the Aeolian Company would control. Whether Congress will take any cognizance of this situation no one can tell, but to me it seems as if no attention will be paid to this feature, and the result will be that the composers who have been working for a new copyright will find that, instead of having worked for themselves, they have been doing the work for the Aeolian Company, and that may be the very reason why the composers of classical music have not interested themselves in the new meas-

ure. The music critics of the daily papers have been treating the whole subject very gingerly, because, in one way or the other, they have been employed by the Aeolian Company-many of them-either to write on music and new instruments or to lecture on these subjects. The scheme shows the good judgment of the company and how properly it gauged the status of these men. No doubt the small salaties they receive on the daily press actually compelled them to accept these commissions from the Aeolian, and as the trade was a fair one, the subject can be dismissed with this reference to it.

The fundamental principle of what constitutes copyright having been defined by the United States Supreme Court, it seems as if all this time devoted to secure a protection on musical copyright has been lost, because, whatever new legislation may do, it cannot interfere with a decision on a constitutional question as decided by the highest court of the country. Certainly nobody will pay any attention to a conflicting enactment. Suppose a new copyright law does protect the composer or publisher against the use of their copyrights on the part of the makers of music rolls and discs. The latter will go on just the same, disregarding the new law; all they need do is to point to the decision on the constitutional principle, which plainly interprets musical copyright as a right to the sheet music and not to any of the sound effects. If courts are then invoked to punish according to the new law, the defendants will again pass the various lower stages and finally secure another similar decision from the same court some years hence, or the courts will, on

the strength of the late decision, throw the cases out.

#### Music Education and "Automatics."

Whether I can go as far as the writer of an article with the above caption in the last number of the Atlantic Monthly I am not prepared to say, but the gist of it is of a quality demanding reproduction here. It is by Leo Rich Lewis, who says:

I will not undertake to draw comparisons, as to their respective artistic importance, between the classics of literature and the classics of music. Probably all will concede that the classics of music are works of art of considerable importance, and that acquaintance with them is distinctly worth cultivating. As we must think Shakespeare, if we would appreciate him, so must we think Beethoven, Bach, and all the rest, if would be among their intelligent devotees, if we would attain our personal maximum of ap-preciation of them. We must therefore have facilities for reviewing or rehearing their significant direction as fully and freely as those afforded by the printed pages which present to us the great works of literature, Without such facilities we must ever be content with a partial appreciation.

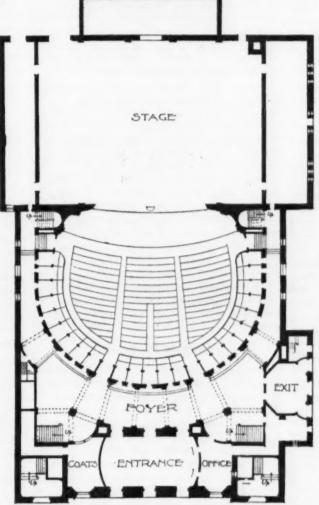
Perhaps, for some, I need to define the process of "thinking music." seeks a definition permit a familiar tune like 'America." "Old Hundred." OF "Home, Sweet Home," to pass through the mind. Let it be divested of all verbal association. Or, let a piano piece which has recently been scores of time repeated by some earnest student be subjected to the same treatment. One is thus "thinking music." Now, if the individual in question happens to be at all familiar with the first few measures of Beethoven's fifth symphony, let him try the same process upon these. He may be able to review with completeness the first three or four measures, but will find himself at a loss as to the secondary instrumental parts before the twentieth measure is reached. If, with the score before him, he is able to aid his memory, he can make a better record. Probably the one who needs a definition of "thinking music" would not be able to think through the whole first movement in this Such ability is not at all necessary for complete appreciation of the work. If we expected or required that, we should be ex pecting and requiring the trained score read-er's ability to translate signs into tones. Such ability, obviously, can be acquired only by technical studies. The lay hearer has ac-complished the feat of thinking a work, when, as it is performed, he recognizes fully what is heard at a given instant and would be able immediately to detect any departure from correctness in the performance. Any definition of "thinking music" which

connotes extra musical suggestion is, for our present purpose, out of place. We are not considering music with a "program," or any form of vocal music. The hearer who values music as an aid to thinking about something else is probably not making the most profitable use of his hearing, no matter how attractive the evoked visions and experiences may be. Perhaps the most difficult point to make clear to the "half experienced" music lover is precisely that upon which we are now touching. Such a listener, frequently earnest in his desire to understand music, is likely to suppose that a musical thought is a phrase the

meaning of which can be expressed perhaps in words, perhaps in gesture, perhaps in a mood or in some outward evidence of an emotional state. Let it be clearly understood that, for us, thinking music means thinking nothing but music, and let it also be understood that the genuine music hearer, if we may so term him, finds music beautiful or ugly, significant or stupid, in itself, and not because of its extra musical suggestiveness.

If our analogies have had any force, it must be clear that great efficiency in thinking music is not merely desirable but essential to appreciation. One may have keen delight in observing changes of color, contrasts of harmony, conquests of technical difficulties, and all the other outward characteristics of a musical performance. But, unless one is fully able to think the work, he lacks the most important element in the appreciation of it. The concert room experience of many music

lovers would cause them to hesitate to take literally the foregoing statement. Such doubters may find helpful suggestion in another analogy. Many will remember the elder Salvini and will recall the enthusiasm of his American audiences. More recently Bernhardt, Coquelin, Mounet-Sully, and Réjane have been admired here. One frequently hears an expression of enthusiastic appreciation of these actors from those who do not understand the language spoken. A common remark is: knew from the action exactly what was being said." It is not to be depied that the hearest in question got enjoyment from the performances of these gifted actors. But no one would dare to maintain that appreciation of dramatic virtuosity is full, or in any important sense reliable, unless the hearer not only understands the language, but is able to catch, with what might be called syllabic detail, the thoughts expressed, Even one who practically knows the play by heart in another language cannot attain his own maximum appreciation; one absolutely must know the language used. To maintain the contrary would be tantamount to saying that the histrion's care



PLAN OF THE FIRST FLOOR OF THE PROPOSED NEW OPERA HOUSE IN BOSTON.

as to detailed interpretation of the text is an unimportant element in his performance. alien listener's appreciation of great histrionic art, so the average music lover's appreciation of a great interpreter's art is sadly incomplete. It is probably quite safe to say that such a concertgoer counts his time well spent if he really un-derstands one-tenth of what he hears at a concert of high grade. He gets entertainment from several other sources while the concert is in progress; there is the social charm of the audience. interest in the personality of the performers, delight in observing the conquest of technical difficulties. All these and other things make part of his enjoyment. As for the music, one-tenth of the understanding which he would expect to have of a lecture or reading is probably as much as he attains.

Those of us who have "been through the mill" know a different sort of appreciation. We are perhaps inclined to lay the flattering unction to our souls that this appreciation of ours is a special recognition by Providence of the special gifts with which we have been endowed. We cannot believe that one who knows little or nothing of

theory, little or nothing of technicality, little or nothing of musical history, can attain this same completeness of appreciation. We are wrong. forget that music is a language, and that, like all languages, it is susceptible of being fully learned by any one born to it, who can find onportunity to hear it continuously and significantly and, of course, correctly-used. Indeed, does not each of us know some one who, wholly lacking technical knowledge but having had cultivated musical surroundings, has developed the highest and keenest musical appreciation? As for myself. I have been able to gather evidence enough to justify the statement that the only essentials to full appreciation of music are: first, an innate love for music (being born to the language); second, an opportunity to hear much Everything else follows in the wake of this original outfit and this opportunity. The former has been and is possessed by many; the latter could be secured by only a few until the modern mechanical player was invented, the player which is capable of rendering symphonic

Until such players came upon the market, the lover of music could not readily get into tonal form that which the composer has committed to paper. Many years of study were necessary to the acquisition of technical ability to render a two hand or four hand arrangement of an overture or symphony Still longer technical preparation was necessary to the performance of great com-positions for a solo instrument. Obviously, such playing ability could be acquired only by those with rare opportunities and special gifts. Furthermore, opportunities to hear performances of great compositions very few. The zealous concertgoer, living at a metropolitan center, would bear in a decade perhaps ten performances of Becthoven's third and fifth symphonics, performances of one of Mozart's last three symphonies, as well as of Schubert's "Unfinished" and Schumann's first and second. The foregoing estimate is too large rather than too small. During that decade ten performances of any single fugue of Bach would certainly not have been heard in pub-The concertgoer might perhaps have opportunities to hear the above named and other symphonies in four hand arrangement; but this could happen only if accomplished performers were in the circle of his

The automatic instrument has removed this disability. The average man can now pass the thought substance of musical masterpieces in review at will. Thus is established the possibility of consistently developing power to think music. Since this power is fundamental to all musical cultivation, and since its development in high degree is possible to every one born to the language of music, the automatic instrument is the most serviceable agent of musical education which has come into being since instrumental compositions became independent of vocal. And this would be true, even if automatic instruments permitted the giving of no color or expression to renderings which is, of course, very far from being the actual case.

Some have thought that it was an offense against art to permit an individual to play upon an automatic instrument a great work in wrong tempo and with errors of emphasis. It is true that, if there were no possibility of correcting earliest impressions, there might be a basis for this view. But, just as we still are glad to have children memorize masterpices of literature, even though they may be incapable of applying correct emphasis or of grasping fully the significance of what they are learning, so should we be glad to allow the musically inexperienced to come in contact with a great work, even though there may be a certain distortion of the original during the period of early acquaintance. Certainly one may safely opine that the possibility of repeating this experience indefinitely, and of varying it by the use of a great number of masterpieces, means the attainment of a "good" before which the so called offer.se against art dwindles into insignificance. For one who is note perfect in his acquaintance with a great work, the composer has become a definite artistic personality, and the interpretation of that work under a great conductor, or at the hands of a great performer, can

begin to have its due effect. To increase one's equipment and susceptibility in these matters is obviously the chief goal of all musical education. Hence, as we have said, among the agencies of musical education, the automatic instrument is the most efficient yet discovered.

The latest types of the Automatics claim distinct accent, not only in a melodic strain or phrase, but in the inner lines of supplementary support. If this defect, then-the inability to accent at the proper second of time-has been overcome, the Automatics are the very means sought, according to the Atlantic Monthly article, and they then represent the "most efficient" instrument in music "yet discovered." That would even place them within the category of the necessary implements of the professional musician except those of the very highest order, the comparatively few who can do their work, that of composing or arranging, without the aid of any instrumental or extra assistance. Max Reger, Debussy, Puccini, Tinel, Richard Strauss, Georg Schumann, Hausegger, Massenet, Mascagni, Saint-Saëns, Glazounow, Dukas and others can compose entirely independent of instrumental proof, and they write a composition as an author writes an essay or a poet a poem-merely using the paper for the manuscript, hearing every complicated harmonic succession, and, if written for the orchestra, the orchestral timbre just as if they heard it performed.

For the composer who must use an instrument, the piano or organ has been the aid through which he has heard what he has been writing. I listened a few years ago to a symphony composer at work composing, for I occupied a room in a country hotel in Switzerland immediately over his, and after writing a few strains-a measure or two or three-he always tested the result on a small upright piano. The very fact that I could "hear" him at work removes him from the category of the composers who are not in the bondage of an instrument. Relatively speaking, there are very few of the latter. Arthur Sullivan told me, in his house at Walton, where I spent a day with him, that he always verified on his piano.

The Automatics are, therefore, most useful adjuncts for composers, for song writers, for arrangers and for the purpose of securing some immediate benefits from improvisations. But how about the very persons discussed in the Atlantic Monthly, those who have no control over the technic and the technicalities of music and yet are ardent music lovers? Do they run the risk of distorting by their use of the Automatics? Nowadays the music rolls are carefully marked, and even dynamically and through expression indications made to follow the interpretations of authorities. But who makes these markings? Who are the latter authorities?

The Automatics have reached a state of perfection not anticipated a few years ago; some of them are really exceedingly grateful in their support of certain phases of musical activity and of much benefit and nearly unlimited usefulness to the practiced musician. It may follow that no great harm can come if even those who are not technically accomplished should not secure a correct impression, say of the slow movement of a symphony. They can get so much out of an Automatic anyway that any such defect is, by anticipation of what other benefits are to be derived, already neutralized.

And what is then to become of the piano if, as Mr. Lewis says, "the automatic instrument is the most efficient yet discovered"? If it is the most efficient, the piano must be relegated to the solo performers of the latter instrument only. accompanist can do it all without technic, for he needs only the technic of the control of the Automatic: not even much of that, considering the dynamicated roll. In fact, the singer can sing seated before an Automatic, and if the motor is electric. all that is necessary for accompaniment is the manipulation of the levers of the dynamics and ex-

whole song recital can be repeated if the singer can repeat vocally, and no other aid need be invoked.

Then, I ask again, what becomes of the piano?

To me the whole question of Automatics is centered in this Yankee answer. The relations of the piano to music and musical literature have been so intensely intimate that the introduction of the interloping Automatics must, if successful, result in a revolution in musical manner. The time allotted to piano practice in order to be able to utilize the instrument properly for any given musical purposes of a higher order has made the technical study of the same a time consumer of huge proportions. Will the piano, plus Automatics within it, develop more as a musical instrument than it has simply as a solo instrument, and by solo I mean here an instrument without an adjunct? Or will the Automatic adjunct bring about a new phase of pianism, a development of Automatic technic, to be applied to a piano with the full keyboard of 88 notes utilized by the Automatic, and the piano thereby broadening out into a new musical feature? Say, for instance, as a reproducer of orchestral scores through the capacity of using as many of the notes simultaneously as the score applies for the orchestra, barring, of course, instrumental reinforcement?

With ten fingers we can play 12 notes at a timeno arpeggio admitted-and experts can even do better, notwithstanding the doubling of notes by the two thumbs. With the Automatic control the whole 88 notes can be played with one blow—that is, there are really eighty-eight fingers, each hammer head representing one. However, these are only the simple suggestions associated with the application of the Automatics to piano mechanism. It means an essay, a pretty good sized pamphlet, to explain, even superficially, the possibilities of Automatics to music and its future. A more grateful commission than to write such a book I cannot conceive at present, but the writer must not only be a musician, but also a mechanician, and one who understands the whole question of piano and automatic construction. besides the technics and the æsthetics of music. He could then write the book, provided he could also

#### Increase the Prices.

A suggestion emanating from the Metropolitan Opera House hints at the possibility of advancing the prices of the single seats for performances at that Opera house from \$5 to \$6, and proportionate advances of other priced seats. This project should be carried through, and there is no reason whatever for not doing it. As the case stands now it is difficult to secure seats at all, and people who are desirous to attend opera, if they are not subscribers, will pay and do now actually pay much more than \$5 Even the subscription prices should be raised.

Nothing attracts the American so much as a big price or fee. That is another reason for paying singers and artists high fees. Years ago this paper fought the high salary crime, as we called it, and the daily papers, instead of supporting the issue. aided the foreign artist in charging the high fee. chiefly because many of the music critics of the papers had personal business arrangements with the foreign artists, booming them and constantly keeping them before the public. A similar business arrangement continues today with a few, but some of the dailies are now declaring against the high prices paid to foreigners. It is too late. There is now a competition bidding for foreign artists, and next year the Boston Opera being launched, and traveling companies organized. and Philadelphia actively instead of passively in the field, the salary rates must and will advance on the mere basis of supply and demand. The singers, so called, of German opera will not feel this much, because of the abatement of the Wagner repertory, but all others,

pression, including the pedal control. Thus even a all those who are or are to be prominent in Italian and French repertory, will find their services in demand and their figures will proportionately advance. This is another reason why the Metropolitan Opera House management should raise its prices beyond the present. Hammerstein will do it for the same reason, and he has already announced his Saturday night performances of next season at the regular instead of popular prices.

> Now, then, is the time for the American singers also to advance the fees. They should refuse to sing with managers offering them the old low figures, and that will force their place and position into a higher plane. The reason why so many American singers cannot sing well is because they sing for so little money. As soon as they will learn how to charge more their singing will be found much more satisfactory and even more artistic. As soon as the managers learn how to charge high prices for American singers they will popularize them and make money out of them. The people of this glorious land love to pay their money for good things, and they will never consider anything valuable that is offered to them for nothing or as a bargain. Once it becomes known that American singers must be paid well more people will pay more money to listen to them. Why listen to a bargain singer; a bargain singer cannot sing well, and one who sings for nothing-what? That's no singer at all!

> The fees for music should be advanced all along the line and the income of all classes and kinds of musicians should be enlarged. For instance, singing on shares should be abolished. Walter Damrosch's scheme of engaging singers under an arrangement giving them a certain share in the receipts after paying out of them about \$1,600 or more dollars to cover the expenses, as they are called, and generally leaving nothing to the singer, thereby virtually giving him the singers for nothing for his concerts at Carnegie Hall, should be discouraged. It is now generally known that any singer participating in those concerts gets little or nothing, and, as a consequence, the managers cannot secure engagements for them. The Western and other local agents say, "What! you want \$200 or \$300 for that singer? Why, she sang on shares right in New York City, and her share was nothing, which proved that she did not draw!" That is the reply received when, after such proceedings, your manager puts in an application for you for a concert or oratorio or recital. You simply destroy your whole prospects as an artist by participating in sharing performances here. And as to notices in the daily papers, why, you know that the music critics of the daily press know how this is done, and not having any regard for you because you are willing to share instead of demanding a fee, as the foreign singer does, have no respect for your abilities and judge you by your own disregard of them. You certainly would not share, knowing how small a prospect there is in such concerts for paying audiences, if you considered yourself an artist. Such is the conclusion of the critics and hence you receive no notices except bad ones or worse.

> With the tendency toward higher fees for artists. the American musician is also prepared, if he has any conception of what it means to grasp an opportunity, to make higher charges for his work. This will encourage the managers, the local agents, the musical clubs and the people at large. The personality of the American singer will thereupon become more interesting. The trouble with our art life is the absence of individual force, the lack of literary power, the want of a proper perspective, the willingness to deal in the subordinate phases of art life, and the appetite for notoriety at all costs-a cheap notoriety, inevitably. We are not sufficiently exclusive, and this goes hand in hand with our willingness to be cheap. In place of temperament we have calculation, and no artist can succeed-in fact, no one is an artist-who counts the house while playing or

singing. If we were to insist upon recognition, our aims would at once reach a higher level, for the force that would generate recognition would be sufficient to liberate us from calculation, and even if we were deficient in temperament we would gradually rise to something akin to it by the enforcement of self respect.

When we belong to the profession of music and we play or sing free of charge we destroy the very element we need most, and that is our professional pride, which is cultivated to such a high degree in Europe. There are men at the bar in America who would not be accepted by lawyers or counselors at law in Europe as office messengers, and we have thousands of lawyers here who are not even versed in the rules of their own mother tongue, and also do not know the history of jurisprudence, and could not write an essay on any given abstract legal the-

Unless we endeavor to remedy these fundamental faults, which permeate the whole social and artistic life of America, we will never be able to compete with the Europeans, even after studying in Europe. The first rule must be a strict adherence to our own professional life by the establishment of certain standards, and then we will demand recognition and our demand will thereupon be naturally complied with. All kinds of commonplace excuses, such as we meet with at all times to show why we must do this or that, and why we cannot help it, only show our present helplessness and cannot remedy the prevailing defects. It is essential first to recognize the principles upon which an artistic life must work itself out, and even before that we must first be conscious of our own artistic capacity. We must get into the atmosphere, or create an atmosphere if there is none. Luck is an apology for incompetence, for if it is good luck it is not to our credit that we accomplish anything, and if good luck is not a credit to us, bad luck certainly cannot be charged with our misfortunes. Either sing or play as an artist and demand recognition, or give it up entirely and enter some career where your services must be met by an equivalent. You must do this anyway or you will not survive. BLUMENBERG.

#### REV. CHARLES M. SHELDON.

(Continued from page 20.)

he does just the same as any other professional man or woman. It is, therefore, not Mr. Sheldon's article in the Congregationalist to which this question applies, for that is merely incident in this discussion. It is a fundamental principle we are trying to work out, and that is to see whether we can succeed in impressing upon the professional musician that idea, namely, that he is a professional like an architect, who is paid for his drawings; like a lawyer, who is paid for his opinion and services; like a physician, who is paid for his attention and his attendance; like a minister is paid for his work; like a journalist is paid according to column rates or on weekly stipend. Musicians have suffered and remained poor because they have lost sight of this fact-that they should be professionals and should act professionally toward each other on a basis of professional etiquette, and not sing for nothing and play for nothing, which represents the loss of so much money to the others who should have it and who are poor and deserve it.

Rev. Charles M. Sheldon states in his letter that he refers only to his church. That does not alter the situation with us in the least, whether it is one church or one thousand churches.

He makes our case much stronger in his statements. The musician who plays the piano in his Sunday school, no matter how large his salary may be-and the larger his salary the worse for himhas no business to play for nothing in a church which would otherwise be compelled to engage the services of a professional musician if this musician with his large salary did not pre-empt it. He has no business to do it.

The young lady who sings ("one of the best solo singers I have," as Mr. Sheldon says) is a teacher. Does she expect other teachers to give lessons free of charge to interfere with her work as a teacher? Could she exist if that were the case? Does she give her lessons free of charge? Then why does she interfere with the singing of some one else who would charge? The churches should pay their singers and organists. They have no right to impress people into their services under the claim that they are something beyond the ordinary, when they pay for the building and placing of the organ. If there is to be music in the church it should be good music, and it cannot be good music unless it is paid for. People who sing for nothing cannot be inspired. Every note should be paid for. Music can only exist if it is paid for. It can only be cultivated if those who are professional people receive sufficient sustenance for maintenance, and then they can cultivate music as an art, but they must first cultivate it successfully by being paid as professional musicians. What can any singer expect in the way of emolument when it becomes known that he or she sings for nothing anywhere? The organ is music. Why not demand the construction of an ergan free of

As to teachers in the Sunday school, why, they are not professional teachers. There is no such thing as a professional Sunday school teacher. If any one desires to give his work for religion free of charge, if it is not professional and does not interfere with professional people who must make their living, it is a matter that belongs to each one's conscience, but the conscience cannot be satisfied when it is known that when the service is given free of charge some one else loses prestige or a part of his or her livelihood.

This applies to the ministry, too. There are wealthy ministers who can afford to preach for nothing. What would be the result as applied to the ministry if ministers would preach for nothing. offer their services to churches and congregations free of charge? Would not the theological curriculum in the colleges at once disappear? How many men would study for the ministry if they did not expect to make a living that way?

That is our position on this question. Everybody should be paid for his services because that is one of the greatest services that we can render to God. It keeps the world in a cultivated condition. It removes poverty and it removes disease, keeps the streets clean, enables people to pay taxes; but if this professional work is delivered free of charge, and thereby the whole professional standard is leveled down to an ordinary begging business, as it has become with the musical profession in a great many directions, there cannot be any moral or mental health, and that is what makes infidels and atheists

Mr. Sheldon makes no reference to the missionary work to which we applied some of our theories. He thought that the money that could be saved, instead of being paid to musicians, could be applied to missionary services, and we asked him whether he meant missions in this country or in foreign countries. At the present time particularly, the money that can be saved should be applied to missions in this country. We want to leave, for instance, the Japanese alone with their religion, and it will be a very short time before the English people find out that they will have to leave the Indian people alone with their religion. These people have shown that they do not require our missionaries, but we need missionaries here. We could use a whole lot of Japanese missionaries right here now in America, judging from what Mr. Roosevelt has been telling us, and he is an authority, and from what the newspapers have been telling us, and from what the courts and their records are constantly

telling us. There seems to be a "graft" from Maine to Mexico that is appalling, and all kinds of missionary work should be abandoned in foreign countries and transferred to our homes first; then the money will circulate here for good purposes, if we can ever effect any change in the methods that are prevailing here. If we read Mr. Bryan's speeches we get some idea also from the other side as to the necessity of missionary work in the United States. Altogether it looks very encouraging for the musician, provided he remembers that he is a professional and insists upon his professional standing, without which he can expect no respect nor emolument from the world. As to the missionary business, why that is prosperous, too, and thus we all may yet be happy. even before the grafting high tariff makes the churches still poorer, when they will have no music

JULIUS CHAMBERS, in his "Walks and Talks" in the Brooklyn Eagle, tells the following, which applies partly to the above:

People do not live by faith alone, as they used to. The church is needed for the morally weak, not the morally Physicians are not in practice for the treatment of physically whole patients. These truisms-platitudes, if you prefer-are emphasized by the commotion now existing in the Calvary Methodist Church, Manhattan, regarding the discovery that one of the sopranos in its young woman of the congregation, earns an honest living as a member of a comic opera company!

She sings for that church for nothing, remember, although it is her profession.

Lillian Norton has been a faithful attendant at Calvary Church since early girlhood. The pastor, the Rev. Dr. Goodrich, doesn't appear to have the backbone of an angle worm, although he "sympathizes" and "will state the case to the music committee of the trustees."

What rot. As well might a soloist, with an exceptionally fine voice, singing without pay for the love of God and the love of music, be debarred because she is a teacher in the public schools!

Let us concede all that the malicious anonymous letter writer in that Christian fold-for one, I do not believe man or woman who will write an anonymous letter is fit to belong to any church-may say or imply about the dangers of a career upon the operatic or dramatic boards, and then ask what the mission of the Church of Christ is thought to be. Doesn't the fact that this young woman gives to the service of religion the best talent she possesses acquit her of worldliness?

Personally I do not hold antagonistic views regarding Some of the sweetest, purest women in Amer ica at this hour support themselves by the arduous toil of dramatic or operatic careers. There is evil in all walks

But, Brother Goodrich, this is the twentieth century. I have witnessed the hanging of three ministers of the Gospel, yet I would not bar parsons from my clubs. I sing, I would not resent the presence of an "ordained" mir ister in a choir of which I was a member. It wouldn't be common sense-unless he sung flat. Singing flat is not praising God.

Miss Norton made the usual mistake of singing free of charge and probably thereby preventing some other singer from earning a salary, no matter how small it may have been. To sing in church without being paid-that is, if one is a professional singer-is a great wrong to others in the same profession, and the fact that it is done as a service to the church makes the wrong greater, for it also implicates the church in propagating methods that help in sowing the seeds of misery instead of helping the poor. If a church can afford music it can afford to pay professionals; otherwise professionals should not even be permitted to assist. It is simply a system that degrades a whole profession and that means unhappiness to tens of thousands. Any one can pray or sing to the Lord without going to church, but if it is necessary to go to church to do so there is a great impropriety in robbing professional singers of their chances to earn a living. That seems to balance all the supposed good one is doing to himself or herself by singing professionally in church free of charge, in order to serve God through the

#### NEW YORK SYMPHONY SOCIETY.

It may be of some service to the musical profession to publish a copy of the usual agreement that is made between the Symphony Society of New York, which gives its concerts in New York and through the country, and its orchestral player-that is, a member of the orchestra. We herewith submit a copy of one of these contracts:

THIS AGREEMENT between THE SYMPHONY SOCIETY OF NEW YORK, of the City of New York, party of the first part, and .....party of the second part,

WITNESSETH, That the parties hereto, for and in consideration of the sum of One Dollar by each to the other in hand paid, the receipt of which is hereby acknowledged, and the mutual covenants and provisions herein contained, have agreed to and with each other as follows:

First: The party of the first part hereby designates Walter Damrosch, of the City of New York, as its representative for the purposes of carrying out this agreement, unless a successor be appointed by the party of the first part, and such appointment be endorsed herein.

Second: The party of the first part engages the party of the second part as ... thirty-one consecutive weeks, beginning on or about Oc-

tober I, 1907.

Third: The party of the first part guarantees that the earnings of the party of the second part will not be less than \$1,085 during said period of thirty-one consecutive weeks, and guarantees to pay party of the second part said sum of \$1,085 in weekly instalments of \$35.

Fourth: The party of the second part agrees to play during these thirty-one consecutive weeks in orchestral concerts, chamber music concerts, or other performances, of every kind, public or private, whenever or wherever by the party of the first part required; provided, however, that number of appearances of the party of the second part shall not exceed in value the compensation mentioned above, and this shall be determined according to the following scale of prices:

For single performance out of town..... For weekly engagement in summer.......25 (Two performances per day.)

For weekly engagement in winter...... 40 (Eight performances per week.)

(Fractions of a week, over one week, pro rata.) (Extra performances, pro rata.)

For weekly engagements at expositions........... 35

Two performances per day.) Fifth: The party of the first part agrees to pay for hotel

expenses out of town, single concert engagements, \$2 per day (fractions of a day, pro rata). If staying at one place, out of town, a week or more, \$1.50 per day. (The remuneration for hotel expenses will not be counted in estimating the minimum earnings mentioned in Article 3.)

Sixth: Should the engagements of the party of the second part exceed in value the above mentioned sum of \$1,085, he shall receive additional compensation for such additional engagements at the scale of prices above men-

Seventh: The party of the second part agrees to play at rehearsals whenever by the party of the first part required, including one week before the beginning of the Should the rehearsals exceed in number the aggregate number of performances, such excess shall credited to the party of the second part under the guaranty of Article 3 at the rate of \$2 per rehearsal. Eighth: If the party of the second part is prevented by

his own fault or illness from playing at any rehearsals or performances, called by the party of the first part, the party of the first part shall have the right to engage a substitute, deducting the amount paid to such substitute from the guaranty mentioned in Article 3

IT IS FURTHER MUTUALLY UNDERSTOOD AND AGREED that the party of the second part may not accept any other engagements in symphonic concerts, or other musical performances, balls, etc., either in public or private, without the permission of the party of the first part.

Tenth: The party of the second part agrees to abide by the rules and regulations which are customary in order to maintain discipline and efficiency.

IN WITNESS WHEREOF, the parties have hereunto set thir hands and seals in duplicate, this ...... day of May, 1907.

The party of the first part may extend this agreement for one or more weeks after the expiration of the above mentioned thirty-one weeks and under the same conditions.

This contract is the regular union one, just the same as the contract drawn between any laborer, according to the union rates, and an employer, When it happens that a player is unable to attend a

rehearsal \$2 is deducted from his weekly salary. If he cannot play at the concert \$7 is deducted, although it happens frequently that no substitute is engaged. We are in doubt whether any other organized orchestra or any permanent orchestra ever cuts the salary of a player on account of disability.

There are some peculiarities about this matter of the Symphony Society of New York which may also prove interesting to the subscribers. It must be observed that this rate of \$35 a week salary goes throughout, whether the members play here or anywhere else. The first concerts this season of the New York Symphony Orchestra were at Pittsburgh for two weeks, then at New York and in Canada. Incidentally, we may say that on going to Canada the entire orchestra traveled in one car, with their handbags and instruments included. The car was filled with smoke, and the atmospheric conditions from 8 a. m. to 6 p. m. were far from interesting. On reaching the town the search for a room is begun. Each man is allowed 50 cents for his room and the same amount for each meal. When accommodations cannot be secured for this amount of money, the addition is paid by the member of the orchestra. After this hurried hunt comes a hurried meal and then a hurried concert; then the return to New York. Then, after two weeks, December 30 to January 14, again on the road, then back to New York and off again to Canada on the 3d of February for another week. On this particular occasion there were no sleepers provided for two nights. Naturally, the criticisms of the daily papers, which were reprinted in THE MUSICAL COURIER, show the effect of this kind of ordeal. After that came the Sunday concert in New York on February 9; the next day another week was begun on the road. Do the subscribers support this orchestra for this purpose? On April 20 the orchestra goes off on another trip.

Now comes the most important and most significant of all questions. What relation do these receipts on the trips bear to the subscription receipts and admissions in New York, and how much is charged to the subscription fund? Does the sub scription fund pay \$35 a week to each member of the orchestra, and does it receive the full revenue for the trips, etc., and who does the auditing of the accounts, and how are they audited? Who does the engaging of artists? Who makes the contracts for the trips, railroad contracts, etc.? How is all this business managed? Is this managed by the Symphony Society through a committee, or is it a committee of one?

The Musical Union is also involved in this question, because it is a question whether, under its rule, this can be permitted—this system of engagement, with outside concerts and traveling and no sleepers. but day coaches, with concerts at night. Of course, under this system, the orchestra cannot do justice to itself, even if it were the best aggregation of players in the world. Under the conditions it is impossible for the musicians to play Beethoven, or even a good Strauss waltz properly. It is impossible. Hence, there is no attention paid to these concerts in THE MUSICAL COURIER. It is a foregone conclusion that they cannot be artistic.

#### Bispham Week in Wisconsin.

David Bispham will fill five engagements in Wisconsin during the week of April 20. Tuesday, April 21, he sings in Oshkosh, at the Grand Theater; Wednesday, April 22, at Madison, in the big gymnasium of the University of Wisconsin, in a special benefit concert for the Crew Fund, addressing the students in a great convocation at noon of the same day; Thursday, April 23, in La Crosse, at Theater, Saturday. April 25, at the Pabst Theater, in Milwaukee, in the final concert of the artist recital series so successfully conducted this season by the Wisconsin Corcert Bureau, and on Sunday, April 26, likewise at the Pahst, singing Mephisto in Berlioz's "Damnation of Faust," given by the Milwaukee Musical Society, the Theodore Thomas Orchestra, of Chicago, accompany All these engagements were arranged by the Wisconsin Concert Bureau, of Milwaukee, E. A. Stavram di-

#### NEW MUSICAL UNION IN NEW YORK?

General circulation last week was given to the report that a new musical union had been formed in New York City, and that at a meeting Tuesday the Association of Theater Managers finally repudiated the new scale of prices submitted by the Musical Mutual Protective Union and formally recognized the new organization, which had agreed to supply from its membership all orchestras in New York City at the prevailing rates.

The formation of this new Union, it was said, was prompted by half a dozen leaders of well known Broadway theater orchestras, and included many members of the M. M. P. U., who were dissatisfied with the advance in prices instigated by that body. Altogether there were alleged to be 300 musicians in this city willing to work for the present wages, and to make up the balance of 600 needed to fill every chair in local playhouses, non-union men from out of town would be asked to come here. this manner the managers would save more than \$100,000 involved in the increased scale of the M. M. P. U.

Closest investigation has failed to secure confirmation of these reports.

The greatest secrecy is being maintained, and it is impossible to ascertain the identity of those who are reputed to have been leaders in the alleged forming of the new organization. At the same time the M. M. P. U. has in its possession the names of several members who have violated the order forbidding them to enter into contracts for the season of 1908-1909, but whether or not these men are acting in accordance with the reported union, or whether such a union really exists, is not definitely known.

As a matter of fact, there is, a belief current in musical circles that the announcement of the theatrical managers was, in the vernacular, a "bluff" pure and simple. fostered by a notification here and there to theater musicians that their services would not be required on and after July 1, at which time the new rates of the M. M. P. U. become These notifications have been so few and so far between that they give rise to the thought that they simply have been issued to lend color to this "bluff" on the part of the theatrical people.

Far from being dismayed or disheartened, the Musical Mutual Protective Union is confident of its ability to control the situation when it reaches a crisis, as there is every indication that it will, and there are ominous whispers of serious occurrences if the hand of the union eventually is forced.

For instance, attention is called to the fact that those musicians who secede from the M. M. P. U. will be entirely shut off from the engagements which usually tide them over the summer months. This, it is easily seen, will undoubtedly prove a serious matter for the \$17.50 or \$21 per week musician, and the Union considers itself quite capable of carrying out such a strenuous boycott.

But more serious, even, because of its breadth, is the intimation that musicians of every theater in the country which is controlled by members of the New York Association of Theater Managers will be "called out" at the beginning of next season, if this matter is carried to an is-Undoubtedly, such an action would be followed by a bitter conflict, which would extend throughout the entire country.

President Joseph N. Weber, of the American Federation of Musicians, the parent musical union, is expected to reach New York within a week. He will go over the situation thoroughly with the local union officers, and there is a probability of interesting developments.

#### Werrenrath Song Recital in Schenectady.

Reinald Werrenrath, the baritone, received a most cordial welcome at his song recital at the Schenectady High School, Wednesday evening of last week. artist was heard in a program made up of classic songs and arias, modern songs, including American composers, and three Grieg songs, sung in the original Norwegian. Handel, Secchi, Schumann, Carl Busch, Harriet Ware, Bruno Huhn, Elgar and Chester Searle were represented in Mr. Werrenrath's list. The Schenectady Gazette, Daily Union and Evening Star devoted two columns Fetween them to reviewing the recital. The critics were most appreciative. The reviewer of the Gazette wrote:

It is not too much to compare his (Werrenrath's) style and voice with those of David Bispham.

The critic of the Daily Union said:

His voice (Werrenrath's) is round and flexible and of most ple-ing quality, with which he combines a gracious personality and nt of artistry.

The critic of the Star said:

At the outset one is constrained to mention the excellent enunci-ion of Mr. Werrenrath. Whether singing in his native tongue, language of Schumann or Grieg, be was equally profi

#### Engagements for Arthur Blakeley.

Arthur Blakeley, the Canadian organist, has engagements for the spring at Guelph, Markham, Dovercourt, Berlin, Barrie, Brampton and Toronto, Canada, and Niagara Falls, N. Y., the last named city being a return engagement.



New York, March 30, 1908.

Eloise Egleston, one of several artist pupils of Charles Lee Tracy (the others will be heard later), gave an invitation piano recital at Mendelssohn Hall March 25, playing this program: Toccata and fugue, D minor, Bach-Tausig; sonata, op. 57, Beethoven; "Etudes Sympho-Tausig; sonata, op. 57. Beethoven; " Schumann; nocturne, polonaise and etude, Chopin; barcarolle, G minor, Rubinstein; "From an Indian Lodge," shadow dance, MacDowell; "Rhapsodie Hon-groise" No. 12, Liszt. This program, well calculated to test the endurance of any player, the fair young pianist surmounted triumphantly. Splendid vigor characterized her playing of the Bach-Tausig war horse; repose and self control were in the "Appassionata" sonata, while the other pieces displayed greater variety of tone color, from a whispering but distinct pianissimo to the virility and dash of the Liszt piece. Both teacher and pupil must have pleasant recollections of the very successful evening, which was attended by a crowded house.

Leo Tecktonius, pianist, gave a recital at the Plaza Hotel March 24, Giulia Allan, coloratura soprano; Alois Trnka, violinist, and Mrs. Ruggles, accompanist, assisting. Mr. Tecktonius played a great variety of pieces, ranging from Bach to Debussy, with brilliant technic and artistic inter-pretation; three Norwegian pieces by Grieg and Olsen were especially well done. A notable, dignified achievement was the playing, with violinist Trnka, of the sonata in C minor, by Grieg, each of the players devoted in the interpretation of the monumental work. An audience of distinguished social aspect heard the concert. The box holders were Mr. and Mrs. Herman Strybing, Marquis Mermod de St. Croix, Mrs. William Jayne, Anna Wilson, Mrs. Orlando Dana, Mrs. Harold Hackett, Maurice Canavan, Mrs. Edward Fitzgerald, Mrs. I. G. Howell, Mrs. Derby Crandall, and Sylvia Knapp.

The graduating class of the American Academy of Dramatic Arts on March 26, at the New Empire Theater, presented "The Libation Pourers," by Æschylus, translated from the Greek by Anna H. Branch, of the alumni of this school, the music composed by Robert O. Jenkins, an The scene and costuming were of the time of the Greek drama, the performance instructive and interesting. The music was melodiously pleasing, in harmony with the spirit of the play. The chorus sang astonishingly well, the tableaux were beautiful, and individually many of the young ladies were extremely graceful, especially in the dance movement. Rose H. Allen and Rachel Butler possess very pleasing singing voices, and their diction was extremely good. Ruth Barrington in her part was splendid, considering her youth and the tragic emotion called Elsie Kearn's facial expression was noticeably expressive. Minette Cleveland made much of her part as the old nurse. Arthur White, automatic in the first part, made up later by working into realistic frenzy. On the whole, the performance was most successful. There were few vacant chairs. . . .

Moritz E. Schwarz, assistant organist of Trinity Church, played Widor's sixth symphony at his third recital, pieces by Faulkes, Woodman, Tschaikowsky and Meyerbeer being the remaining numbers. The organist played the symphony with entire technical control, nice registration in evidence in the smaller pieces. At his fourth recital he played the program printed in THE MUSICAL COURIER last week, eight standard pieces, the performance of the toc-cata and fugue in D minor, by Bach, his most notable This was altogether dignified, clearness of phrasing and clean pedaling evident. His program for to-morrow, Thursday, 3:30 o'clock, will be as follows:

Concert Overture (C minor)	ollins
Suite Bar	rtlett
Fantaisie on Theme from Wagner's ParsifalLo	renz
Toccata and Fugue	loble
Festival March	

Harriette Cady gave a piano recital in the Astor Gallery March 26, in which she played very artistically, re-

sponding to encores. Marion Weed sang music by modern composers and two "Brunnhilde" numbers, Josephine Hart-mann at the piano playing with fine effect.

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A mid-Lenten recital of songs by Robert de Bruce (Pegram), John Cushing at the piano, at Mendelssohn Hall, March 26, brought seven Biblical songs by Dvorák, five songs by Brahms, and a group of miscellaneous English by Johnson, Arne, Stevens, Manney, Morley and Busch. Mr. Pegram sang with taste, ably supported at the piano.

. . .

Prof. Samuel A. Baldwin's organ recital in the Great Hall at the College of the City of New York, Amsterdam avenue and 138th street, March 27, brought to hearing Mendelssohn's sonata, B flat major; the air in D and a fugue, by Bach; "Barcarolle," Faulkes; "Pilgrims' Chorus and "Evening Star," Wagner, and De la Tombelle's "Marche Pontificale." March 29, works by Bach, Beethoren, a concerto by Horatio Parker, Hollins, Grieg, Schubert and Dubois. The charm of these recitals consists in manifold elements, being an hour long, made up of widely contrasting pieces, displaying the many orchestral stops of the magnificent instrument, performed with spontaneous but carefully calculated, effect by Professor Baldwin; and the hall itself is of commanding beauty. Professor Baldwin gave an illustrated lecture on Bach (the fourth in a series on "The Masters of Music") March 30, repeated it March 31, and it may finally again be heard tomorrow, Thursday, April 2, at 1:30 p. m.

E. A. Jahn, solo bass in the Madison Square Presbyterian Church (Dr. Parkhurst's), gave a vocal recital, Dr. Nicholas J. Elsenheimer at the piano, March 25, at the Bushnell studios, West Sixty-seventh street. The two former Cincinnati men gave much pleasure to a company which thronged the unique rooms. Mr. Jahn's improvement within a year is evident to one who has watched his development, and his explanatory remarks anent the Brahms songs were appreciated. Not every bass can sing a high F with the clearness and control of Mr. Jahn.

. . .

Mary Chappell Fisher, A. G. O., of Rochester, gave the seventeenth organ recital in the American Guild of Organists' Course, at the South Church, March 23, properly costumed in the A. G. O. gown and cap, her program composed of works by Bach, Sgambati, Liszt, Guilmant, Mendelssohn, Dienel and Widor. Most noteworthy was playing of the Liszt fugue on the letters B-A-C-H, in which pedal and manual technic stood on equal ground The "Nuptial March," by Guilmant, is dedicated to her. It was a pleasure to hear Mrs. Fisher, long recognized as leader among women organists of the country. Eddy, Gerrit Smith, Charles B. Ford and F. W. Riesberg were in the audience.

Emilie Grey, harpist, gave a recital at a Carnegie Hall studio March 26, playing works by Poenitz, Thomas, Hasselmans and Debussy, and, with Pianist Janauschek, the "Choral and Variations" by Widor. Mrs. Oliver Burdette sang modern songs, and Irmgard von Rottenthal danced two graceful numbers.

. . . Minnie Young, one of the artist pupils of Madame Ziegler, recently sang Siebel's air from "Faust," reaching the high G. A and B flat with beauty of tone and such ease that it was remarked upon. Her voice has been well placed, so she knows how she wants to sing, and does it. She has secured a nice church position in the Bronx. With continued study her future should amount to something.

. . .

Nellie May Hewitt, a young Southern girl, pupil of Paul Dufault, sings Délibes' "Filles de Cadix" with the necessary snap, without which it is uninteresting. She is evi dently an earnest student, and as her voice is brilliant and she has a good mind, her progress cannot but be satisfactory to those interested. ...

Dr. J. Christopher Marks' choir, Church of the Heavenly Rest, gave Maunder's "Olivet to Calvary" Sunday evening Easter Day his own "Victory Divine" will be sung. . . .

Moritz E. Schwarz, assistant organist of Trinity Church, gave an organ recital at St. James' Church, Elizabeth, N. J., March 20, playing standard works by Bach, Boellmann, Buck and others.

#### Recital of Gertrude Sans Souci's Songs.

Music lovers attending the recitals at the Wanamaker Auditorium this week are enjoying the charming songs by Gertrude Sans Souci, sung by Paul Dufault, the popular tenor, with the young composer at the piano. The leading artists are singing Miss Sans Souci's songs in all parts of the country, and the demand for these compositions keeps growing East, West and South. As a matter to be expected, the charm of Miss Sans Souci's songs is greatly enhanced when she herself plays the accompaniments.

#### THE METROPOLITAN OPERA.

Wednesday evening's opera at the Metropolitan was "Faust," with Farrar, Caruso, Stracciari, Plançon. delio," on Thursday, had Leffler-Burckard, Goritz, Blass, Alten, etc. Friday's "Trovatore" enlisted Caruso, Eames, Homer, Stracciari, etc. The Saturday matinee was "Mignon," with Farrar, Abott, Bonci, etc. On Saturday evening "Tannhauser" was the bill, with Morena, Fremstad, Burrian, etc. Monday's opera was "Marta," with Abott, Homer, Bonei, Plancon.

#### THE MANHATTAN OPERA.

"Lucia" was the Wednesday bill at the Manhattan, with Tetrazzini, Zenatello, Sammarco, Arimondi. On Friday Andrea Chenier" was sung, with Eva Campanini, De Cis neros, Zeppilli, Bassi, Crabbé, Arimondi, Sammarco, Gianoli-Galetti, etc. Saturday's matinee was "Louise," Garden, Dalmores, Gilibert, Bressler-Gianoli. In the evening there was a gala bill: "Traviata" (Act 1), Tetrazzini, 'Pagliacci" (Act 1), Agostinelli, Zenatello, Bassi, Gilibert: Sammarco, Crabbé; "Faust" (Act 2), Garden, Zepilli, Dalmores, Arimondi; "Lucia" (mad scene), Tetrazzini; "Aida" (Act 2), Russ, De Cisneros, Bassi, Ancona,

#### Reed Miller in Three States.

Reed Miller, tenor, whose career is ever in the ascend-ency, sang recently in Philadelphia, Hartford and Brooklyn. Several excerpts from prominent papers follow:

Reed Miller shone especially; he is a tenor of good voice and training, who had an unexpected advantage because the composer allotted a majority of the really significant lyrics to the tenor role.

—Philadelphia Ledger.

Reed Miller, tenor, is a good artist, who excels in expression and ful management of the voice. His numbers were delivered with tic finish, but with much economy of tone. With full tonal ression came Schubert's "Impatience," a very good production, The four songs which he sang later were admirably sung, freighted with sentiment, the tone admirable. In Elgar's songs the singer roused the audience to enthusiasm; there was breadth, sonorous-

Reed Miller sang the two tenor parts ("Eugen Onegin") with a sity and a ringing quality of tone calculated to rou applause.-Brooklyn Eagle.

#### Hissem de Moss in St. Louis.

Sr. Louis, March 28, 1908

Mary Hissem de Moss scored a triumph as soprano solo ist in the Wagner festival, which formed the close of the Symphony Society's twenty-eighth season in this city on March 26. Madame de Moss was greatly applauded by the audience and by the city press. One of the latter in-cluded in its remarks mention of "an indefinable personality, which heightens the effect of one of the purest soprano voices to be found upon the American concert stage." She sang "Dich, Theure Halle" and the duo, "Like to a Vision," from the second act of "The Flying Dutchman," with Gwilym Miles, the baritone. In this and in "Wotan's Farewell to Brunnhilde" Mr. Miles distinguished himself as the trained intelligent artist, with fine voice and warm temperament, who has made his name a household word. Hugo Olk, concertmaster of the orchestra, was applauded to the echo for a masterly rendering of the "Albumblatt.

#### Kotlarsky Sensation at Metropolitan.

Master Kotlarsky, the violinist, whose studies have been under Herwegh von Ende, was the particular hit at the Sunday night concert at the Metropolitan Opera House. He played Sarasate's "Gypsy Melodies" as his first number, with a sureness, grace and dash which provoked a storm of applause, calling him forth half a dozen times. His second number (both were with orchestra) was Saint-Saëns' "Rondo Capriccioso," and here again his perfect self possession, professional aplomb and the brilliancy of the entire performance roused the audience, so that he had to play an encore piece. The small lad was the only artist allowed to give an encore, and this the public demanded in no uncertain tones. He goes on tour with the Caruso concert party soon.

#### Praise for Granville's Professional Pupil.

Charles Norman Granville, the baritone and teacher, continues to hear good results from his teaching. fessional pupil, Louise Scherhey, recently sang at a concert with the New York Liederkranz. In a review of the oncert the critic of the New York Morgen Journal wrote: "Frau Louise Scherliey has an extraordinary contralto voice, of great depth and richness, and she was warmly applauded for her artistic singing."

Mrs. Scherhey has been engaged to appear with the Choral Society of East Orange, N. J., Arthur Woodruff, conductor, May 5. Other spring dates for the singer are: April 12, in Hoboken, performance of Mauder's Olivet to Calvary"; April 17, in Elizabeth, in Gaul's "Passion"; April 28, with Trinity Choral Club, New York; May 5, recital at Walton, N. Y.

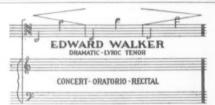


Cureaco III March 28

The twenty-fifth program of the Theodore Thomas Orchestra contained the overture to "Oberon," by Weber; symphonic suite, "Cyrano de Bergerac," by Joseph Förster; symphonic poem, "Cleopatra," by Chadwick; selections from "The Damnation of Faust," by Berlioz, and two numbers for piano and orchestra, the Mendelssohn concerto in G minor, op. 25, No. 1, and the Chopin andar.te spianato and polonaise, with orchestration by Conductor The soloist was Fannie Bloomfield-Zeisler, and Stock. never before has Mrs. Zeisler appeared to better advantage than on this occasion, when she elected to be heard in two such well known compositions. The Mendelssohn G minor concerto particularly proved to be a very happy choice for Mrs. Zeisler, the piquant charm of the work, its great brilliancy and delicate shading receiving superh delineation, all the poetry, charm and grace of the work being delightfully etherealized. In the Chopin andante spianato and polonaise the finely emotionalized temperament of the artist, thoroughly schooled and under absolute control, finding material for congenial coalition, became a radiating, a communicating force, and the audience, proving its utter susceptibility, applauded the artist close of the work as no other artist appearing with the orchestra has been applauded in Chicago this season. It was a veritable ovation for this brilliant pianist. The orchestral program contained two novelties in the form of the "Cleopatra" symphonic poem, one of George W. Chadwick's latest compositions, and the symphonic suite in five movements by Joseph Förster, the Bohemian composer. The Chadwick work shows plainly the poetic, romantic vein of this distinguished American writer, and impressed not alone for the charming moods suggested, but also through the colorful orchestration and exceedingly fine workmanship one always finds in Chadwick's compositions. The Förster work is of the very modern in orchestral effects, but not offering perhaps as much contrast in a suite of five movements as one might desire; it was, however, very worthy of an appearance, and received much applause.

Olga Samaroff will be the soloist with the Chicago String Quartet on Saturday morning, April 18, at the last subscription concert of the season. Madame Samaroff will play in the Schumann quintet in E flat, op. 44.

Schumann-Heink gave her farewell song recital at Orchestra Hall on March 28, assisted by Hugo Heermann, violinist, and Bruno Steindel, cellist. An interesting program of nine numbers was sung besides the Schumann



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"Frauenliebe und Leben" song cycle of eight songs. A particularly pleasing number was the song, "A Memory," by Felix Borowsky, which had to be repeated, so insistent ras the applause; it was the only encore responded to by Madame Schumann-Heink. Felix Borowsky, who is one of Chicago's most talented musicians, has written many effective compositions, instrumental and vocal, which have been well received by both musicians and the musical world in general.

The Illinois State Teachers' Association will hold its annual meeting at Lincoln, Ill., on June 16 to 19, inclusive

The Musical Art Society, Clarence Dickinson, conductor, gave the second concert of its second season at Orchestra Hall on March 24. The program was of the same order and classic style, and was interpreted in the same pure, refined manner that has distinguished all the concerts given these two seasons by this organization and that has obtained for it the excellent reputation it now enjoys. Two modern works appeared on the program, 'By the Waters of Babylon," by Martin Loeffler, for women's voices, accompanied by two flutes, cello, organ and harp, and an eight part chorus, "Gebet auf den Wassern," by Koessler. The Loeffler work was perhaps not as enjoyable from the melodic point of view as the Koessler work, but as there is no resemblance whatever in content or musical thought between the two, they should not be compared at all. The Koessler composition received more adequate interpretation from the singers, which made it much more understandable on a first hearing. some excellent material in the Musical Art Society, but there are some few voices that must be most wofully placed, for the strident, unmusical sounds uttered by som of the members when the stress of the moment called for added effort or greater concentration marred the tonal quality of the whole ensemble; especially was this noticeable in Grell's "Quoniam" from "Missa Solemnis," for sixteen voices; in the spreading out of the voices over the stage for this arrangement of the various parts it did not need a referee of extravagant ability to single out the delinquents. These voices should be immediately dismissed; the expediency of retaining them on account of their experience should not prevail to the deficit of tonal beauty and detraction of enjoyment that should be afforded, considering the excellent work of the conductor and the good timbre of most of the individual voices. Many of the regular members were absent on account of illness and professional engagements. The list of singers now enrolled as members is as follows: Sopranos: Esther St. John Browning, Minnie Bergman, Mrs. A. F Callahan, Harriet A. Case, Emma Drought, Mrs. Frank\* C. Farnum, Edith Monica Graham, Mrs. Frederick I. Kent. Ruby C. Ledward, Ragna Linne, Grace Nelson, Sibyl Sammis, Ada Markland Sheffield, Lucille Stevenson Tewksbury, Gertrude Judd Smith, Mary Peck Thompson, Edna Trego, Clara Trimble. Contraltos: Mrs. Willard S. Bracken, Byrde Fisher, Jessie Lynde Hopkins, Jennie F W. Johnson, Frances Carey Libbe, Anna Jones Rankin, Pauline Rommeiss, Elaine de Sellem, Mrs. H. L. Stern, Mrs. Clayton F. Summy, Annie Rommeiss Thacker, Mrs. Frederick W. Upham, Dorothy Groves Wood. Tenors: Kennard Barradell, Charles C. Bell, George Ashley Brewster, Chauncey Earle Bryant, Lester Bartlett Jones, Arthur Jones, John B. Miller, Lewis W. Peterson, Charles Sindlinger, H. Augustine Smith, George L. Tenney, Elmer Tracy, Edwin Walker. Basses: Chris. Anderson, Wil-Beard, Arthur Bissell, W. S. Bracken, Albert E. de Riemer, Marion Green, David Hantsch Grosch, George Nelson Holt, Herbert Miller, Hugh Schussler, William Carver Williams. Mr. Mr. Mr.

Marion Green, who is one of the very popular baritone singers of the West, has filled some excellent engagements this season and has many further concert, recital and oratorio engagements booked for April and May, among which are a recital for the Woman's Club, at Grand Rapids; a Chicago recital; concert at Saginaw, Mich.; concert at Berlin, Wis.: soloist with Lake Wood Chorus Society, at Cleveland, Ohio; "Stabat Mater" (Rossini) engagement at Alton, Ill.; "Seven Last Words of Christ" engagement in Chicago; two days' engagement in Winnipeg, Man, Canada; recital at Minneapolis, Minn.; soloist with Clinton Chorus, at South Clinton, Ia.; Oak Park, oratorio engagement; "The Creation," at Plymouth, Ind.; two performances of "Elijah at Oak Park; recital for St. Cecilia Club, at Aurora; "Elijah," at Kenton, Ohio; also a recital, 'Golden Legend," at Ravenswood; and four days' engagement at Oxford, Ohio.

Johanna Gadski will sing at Orchestra Hall next Saturday afternoon, April 4, at 3 o'clock, for the last time this season.

Josef Hofmann, pianist, and Fritz Kreisler, violinist, will give a joint recital Sunday afternoon, April 5, at Orchestra Hall. The program will be: "Kreutzer Sonata," by Beethoven; violin concerto, G minor, No. 1, by Bruch; sonata, B flat minor, op. 35, by Chopin; four violin numbers, prelude and allegro by Pugnani; "Chanson Louis XIII and Pavane," by Couperin; "Two Old Viennese Valses," by Lanner, and "Humoresque," by Dvorák, and "Gnomenreigen," and Liszt's sixth rhapsody.

. . . Emilio de Gogorza will give his first song recital in Chicago Sunday afternoon, April 12, at the Studebaker

Marcella Sembrich will give a farewell song recital Easter Sunday afternoon, April 19, at Orchestra Hall.

Bertram G. Nelson, of the University of Chicago, and of the American Conservatory, will give a reading before the pupils of the conservatory Saturday, April 4. On the same afternoon at the regular weekly recital the advanced pupils in piano playing of Heniot Levy will be heard in recital.

Mary Wood Chase announces six piano recitals to be given at Cable Hall by her pupils in advanced, interme diate and preparatory classes, assisted by the faculty of the Mary Wood Chase studios. The first recital will be given on Saturday morning, April 4, by Gertrude Gane, of the faculty and directress of music at the Girton School, Winnetka. The second recital will be given on Saturday morning, April 8, by Ralph Lawton, assistant teacher to Miss Chase at the State University of Iowa School of Music. The third recital will be given on Friday afternoon, May I, by Marie Pierik, Ruth Burton and Gertrude White, assistant teachers. The fourth recital will be on Friday afternoon, May 15, by Clara Kramer and Eric de Lamarter, assistant teachers. The fifth, on Friday afternoon, by the following named assistant teachers of Miss Chase: Margaret Tiffany, Louise Richardson, Anna Sweeney, Alice Remley and Ruth Mar-tin; and the closing recital by pupils of the assistant

The Gottschalk Lyric School gave a pupils' recital at Kimball Hall on March 26, when the following pupils were heard in a program that showed the most careful training and preparation: Voice pupils—Catherine Mc-Caffrey, Genevieve L. Burke, Samuel Manheim, Gustafine Dornbaum, Lucy Hartman, Laura Bruce Carrier, Georgia Bard, Joseph B. Litkowski, Mary I. Camp, Lotta Edwards, Irene Dee and Ada P. MacMillan; piano pupils—Florence Simon, Ruth Peiser, Hortense Weil, Martha Camann, Bertha Mae Everhard, Estelle Walker, Agnes

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Gottschalk, sang the quartet from "Rigoletto."

Arvid Wallin, who will give the fifth in the series of recitals arranged by Jeannette Durno for her advanced pupils, is an unusually gifted young man, who is fitting himself for a career in the concert world. Mr. Wallin will play the following program: Toccata and fugue by Bach-Tausig; "Etudes Symphoniques," by Schumann: "Fruhlingsglaube," by Schubert-Liszt; three etudes, by Chopin polonaise in A flat. The concert will be given on April 1 at Cable Hall.

. . .

The Walter Spry Piano School gave the last in the Saturday afternoon series of pupils' recitals at Fine Arts Building on March 28. Those giving the program were: Meta Levin, Jerome Kochersperger, Miss Dana, Elizabeth Hoover, Katherine Slater, Lillian Billow, Anna Hamlin, Grace Kinter, Etta Anderson, Edna Bryan, Ethel Keen, Ethel Brekefield, Alta Tomlinson and Alice McClung,

. . .

Elaine de Sellem has just completed a very successful tour of the Southwest. Miss de Sellem sang in Illinois, Missouri, Colorado, Arizona and New Mexico; gave three concerts in California, four recitals in Texas, and was soloist with the Houston Quartet Society in the last concert of its series.

. . .

At the regular meeting of the Chicago Sunday Evening Club, which is held every Sunday evening at Orchestra Hall, one hears some excellent quartet singing and incidental solo work. The regular Quartet is composed of Clara G. Trimble, soprano; Mrs. Willard S. Bracken, con-William Barlow, tenor, and Gustaf Holmquist, This Quartet is augmented occasionally and interesting programs are given. The club or association has been formed, as officially announced, "to maintain a service of Christian inspiration and fellowship in the busi-The officers are as follows: center of Chicago." President, Clifford W. Barnes; first vice president, Adolphus C. Bartlett: vice presidents, John G. Shedd, Frank Armstrong, Charles L. Hutchinson and Richard Hall; secretary, Philip L. James, and treasurer, John T. Pirie, Ir. The executive committee is composed of the following named gentlemen: The officers, ex-officio, Charles Alling, Jr., Charles L. Bartlett, Lloyd W. Bowers, William C. Boynden, Eugene J. Buffington, Edward B. Butler, J. Lewis Cochran, George E. Cole, Henry P. Crowell, Thomas E. Donnelley, James H. Douglas,

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#### Ganz and the Volpe Symphony Orchestra Concert.

Rudolf Ganz was the soloist at the last Volpe Symphony Concert, playing Liszt's A major piano concerto with a facile ease, tonal brilliancy and spontaneity which caught the large house, bringing him back half a dozen times, when he at last played the "Love Dream Nocturne" as That he appreciated the excellent encore contribution. accompaniment of the orchestra was evident from the hearty grasp of the hand he gave Conductor Volpe. Tschaikowsky's "Pathetic Symphony" was the principal orchestral work, and in this the young men quite distinguished themselves, rushing tempi and big climax charac-

terizing the performance.

A symphonic suite, "Ueber's Weltenmeer," by Fritz Stahlberg, once a member of the Pittsburgh Orchestra, now resident here, showed thorough control of the orchestral apparatus, some original ideas and effective moments. The young composer was called out at the close, and honored with an orchestral fanfare. A happy performance of the "Fidelio" overture. E major, is also to be regis-The orchestra announces the continuation of these oncerts next season, its fifth. Conductor Volpe is to be felicitated on the series ended, which has shown remarkable artistic growth consequent on high ideals allied with sufficient rehearsal.

#### Edith Cline Ford in New Rochelle.

Edith Cline Ford of the Ford School of Expression New York, was one of the artistic attractions at a concert given Thursday night of last week at the Congrega tional Church in New Rochelle, N. Y. Miss Ford's high literary ideals are disclosed in all that she does. Musicians are taking advantage of the training she has to offer Singers are especially benefited by a course at the Ford School.

#### Akers Song Recital April 7.

Sally Frothingham Akers will give her annual se cital Tuesday afternoon, April 7, at Mendelssohn Hall, Isidore Luckstone at the piano. The artists have put together a most interesting program containing many novelties, an-Who, for instance, knows Wach's "Le cient and modern. vieux St. Jean," ballade by Borodin, the "Ariette" from "Ascanio" by Saint-Saëns, "Breddon Hill" by Young, "February" and "November" by Grace Chadbourne?

The heirs of Donizetti have won the lawsuit against La Société des Auteurs, Paris, the society having been compelled to pay the heirs an account of 800,000 francs

#### Error Regarding Gebhard.

In announcing in last week's Musical Courier Extra the number of foreign pianists who are to come here next season to play publicly and stating that there was no American yet in the list, that paper overlooked, inadvertently, Heinrich Gebhard, and the following letter will explain his artistic movements for next season

March 38, 1008.

To The Musical Courier, New York, N. Y.:

In The Musical Courier Extra, March 28, page 10, you have an interesting paragraph in which you state the names of the pianists who are coming over here actually or possibly next season. You go on to state you have not heard about any American planist being

on to state you have not near amount any American planist being engaged for next season, but there is sure to be such a case.

I know you will be interested to know that Heinrich Gebhard, who is an American planist, has been heard from; he will play much more extensively than ever before in this country next season, and already preparations are being made for his touring the Middle ed the East and part of the South. I enclose yo week and the east and part of the South. I enclose you a circular relating to Mr. Gebbard, fresh from the press. If you would com-ment on this matter I fell sure your readers would be interested, as well as,

Yours very truly,

HENRY L. MASON.

#### Chittenden Pupils Play.

The many friends of the American Institute of Applied Music who attended the afternoon tea given by Kate S Chittenden, dean, and faculty of the institution, March 28, were hospitably and charmingly entertained. A piano program of eight numbers, consisting of selections by d'Albert, Tschaikowsky, MacDowell, Sinding, Dvorák, and others, was given by pupils of Miss Chittenden. Those taking part were Agnes Naumberg, Witta Thomas, Ruth Potter, Elizabeth Holden, Vera Hamilton, Agnes Frieda Geuder, Isabel Carmen Bonell and Henrietta Buckler.

The interpretation of the various numbers was characterized by intelligence and artistic feeling. The assisting artist was Susan L. Griggs, soprano, whose excellent rendering of songs by Strauss, Gow and Becker won much The assistance of that admirable accompanist, William F. Sherman, added greatly to the success of the program.

#### Epstein Trio's Second Concert.

The second concert by the Herman Epstein Trio in the Lewissohn Auditorium, Hebrew Technical Institute, March 22, brought Arensky's trio, well known because of frequent performance, and the lesser known number, the "Dumbky Trio," by Dvorák. Solo numbers between these contributed variety and sustained interest. At the next concert a new trio by Edwin Grasse will be played from

Puccinni is at Viareggio after his return from Egypt, where he made an interesting excursion on the Nile. He has expressed a desire to buy a villa there on those beautiful shores of the Mediterranean. After the first performance of "Butterfly" at Rome, he will go to his favorite Villa Torre del Lago, there to work on his new opera.

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#### Melva Clemaire at Home and Abroad.

Melva Clemaire, a talented American soprano, who has just closed a tour of the Middle and Far West, has returned to New York and is preparing for another tour including a number of the spring and early summer music festivals. This singer, who has won her triumphs singing before clubs, at orchestral concerts and at colleges, has enjoyed equal success abroad. Her tour of Sweden during the summer of 1906 is recalled. The Goteborg press was especially complimentary, and the music lov-ing people of Sweden hailed Madame Clemaire as "The American Nightingale." When she sang at Partilled Castle Prince Carl led the applause. Other notable personages heard her, and everywhere the charm of her voice and her undisputed personal attractiveness were matters of universal comment

Having won triumphs at home and abroad it will further interest many to read what some of the critics wrote concerning her art and personality. The following paragraphs are taken from a book of press reviews:

Melva Clemaire's coloratura is especially good-her staccato is perfectly excellent. The Strauss and Verdi numbers were particularly good examples of this, but she is also at home in her legato work, which she renders most beautifully. The Prince led in the applause, which was very voluminous.—Morgan Posten, July 27,

A concert will be given to-morrow evening by Melva Clemaire at Partilled Castle. . At the concert given at Sarô, Melva Clemaire proved herself an accomplished and graceful singer—with a deep, warm color per-vading her beautiful, flexible soprano voice. Her agreeable manner, charming appearance and intelligent rendering won for her rousing applause, enthusiastically led by Prince Carl.—Goteborgs-Posten, Luke & Louis July 28, 1906.

The concert given by Melva Clemaire last evening attracted a numerous public. The Duke and Duchess of Gotland attended the performance. Melva Clemaire proved herself an exceedingly accomplished singer, possessing a beautifully warm and extremely sympathetic voice and a modest and charming appearance.

The singer was rewarded by enthusiastic applause after each numer.—Goteborgs Handels—Och Sjofarts Tidning, July 30, 1906.

Prince Carl and Princess Ingehord relied on their own judgm

and attended the concert, at which they led the appliance the whole time—and very lively appliance it was. The public was enraptured. Madame Clemaire's dark appearance of southern warmth is in perfect harmony with the deep timbre and warmth of her voice. There is observed an ardor, a suppressed, restrained ardor, particularly when she interprets Verdi, whom she appears to love pas-

execution is perfect. Her appearance most charming.-

Melva Clemaire, prima donna soprano, has a beautifully clear roice, well trained and of unusual sweetness. She was especially well received, and responded generously to enthusiastic encores.— News, Denver, Col.

Melya Clemaire has a beautifully clear voice, well trained and of al sweetness - Snokane Evening Chronicle

Melva Clemaire's magnificent physique and charming presence won favor with the audience immediately and her first appearance, which has been expectantly awaited, was the signal for prolonged applause. Her well modulated voice is shown to strong advantage in the most difficult passages and her enunciation and expression were ideal. Her every rendition was enthusiasticaly applauded and she fully de-served the ovation accorded her.—Daily Independent, Helena, Mon.

Melva Clemaire's stage presence is admirable and greatly en-hances the effect of her singing, while her voice is a strong, but beautifully shaded soprano, capable of infinite variation.—Review, Spokane, Wash.

Miss Clemaire was a great favorite with her audience, and made a fine impression with her solos. She possesses a very pleasing, sweet soprano voice, under fine control, and sings with ease and

Melva Clemaire has attained great delicacy in the use of her mezzo and her taste and control are remarkable.



MELVA CLEMAIRE.

the charm and brilliancy of her bravura, the richness and lightness of her coloratura that Miss Clemaire is most captivating. 

The Handel and Gounod songs provided opportunity for some really beautiful interpretation and tone work. The Verdi aria and "Son Vergin Verzzosa" ("Puritani"), were brilliantly sung and aroused the audience to enthusiasm.—St. Paul Dispatch.

Miss Clemaire was the visiting artist and was greeted with great enthusiasm before the Ladies' Thursday Musicale. She sang an aria from "Herodiade," but owing to a cold, refused the persistent de-mands for encores which followed.—Minneapolis Tribune.

Miss Clemaire's voice is a clear, sweet soprano, under superb control. Her enunciation is clear, and her feeling so nicely shown that one could almost understand the foreign languages. In a group of songs she displayed delightfully her ability in different styles of music, and she sang them all charmingly. Miss Clemaire is a beautiful and gracious woman, who will always have many warm admirers in Duluth.—(With Beethoven Club) Press Notice,

The silvery notes of Melva Ciemaire's clear voice appealed to the audience and they aplauded many times. She has a marvelous control of her tones, which vibrate with a power so great it can hardly be conceived by her hearers.—Republican, Joliet, Ill.

Miss Clemaire is a coloratura soprano of rare brilliance and delicacy and she sang the recitative and aris from Verdi's "Ernani" with delightful grace and beauty. Her other numbers were rendered with exquisite tenderness and tonal quality, the interpretation artistic and the technic flawless.—Republican, Cedar Rapids, Ia.

The star of the evening was easily Melva Clemaire, whose beautiful soprano voice was a delight to the music lovers. It is a coloratura soprano of fine range and power. Her tone is pure, true and full of life. Her arias received tremendous applause. The Gounod number was sung exquisitely. Miss Clemaire is an American girl, and very beautiful. She couples with a fine voice a most charming personality.—The Eagle, Wichita, Kan.

The singer, Miss Clemaire, pleased both eye and ear. Her appearance and manner were most gracious. Her voice was resonant and firm, and her mastery of vocal technic complete. The audience would gladly have heard and seen more of her.—Tonkawa Chieftain, Oklahoma.

#### Flavie van den Hende's Tour and Notices.

Flavie van den Hende, the cellist, will leave New York for a tour through the South April 15. This admirable artist played with her usual success at recent concerts in Buffalo with the Orpheus Club of that city, and in Newark, N. J., under distinguished auspices. Regarding her appearance in Newark, the Evening News of that city

The fourth in the series of concerts given in the Elliott School this season attracted a large audience last night. By reason of her artistic accomplishments, Flavie Van den Hende easily dominated artistic accomplishments, Flavie van den Hende easily dominated the concert. The compositions she elected to play were of such a melodious character that they quickened the interest of all present to a lively expression of enjoyment, while her artful interpretation of them gave more than ordinary pleasure to the more discriminating among her hearers. In such selections she exhibited a facile execution and a sympathetic temperament, while her intonation was true and her interpretation musicianly.

#### Carreno at the Philharmonic Concert.

Carreño's performance of the Tschaikowsky concerto in B flat minor at the extra pair of New York Philharmonic concerts, Friday afternoon and Saturday evening of last week, afforded the admirers of the pianist both instruction and delight. This concerto has long been one of Carreno's "battle horses," and the imagination cannot conceive of a "Valkyrie" more valiant and masterful than Carreño proves herself when she plays this work in the large auditorium of Carnegie Hall, accompanied by the orchestra. There was the grand sweep, the majesty and virility that takes hold of the listeners and transports them out of the narrow channels in their own little worlds. Few pianists can do that in these days.

new opera, "I Gogliardi," by Zagari, author of both book and music, was given with fair success at Mantora.

#### CHICAGO ADVERTISEMENTS

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HOTEL NOTTINGHAM, BOSTON, Mass., March 28, 1908.

The proposed opera house in Boston, which has already been discussed by THE MUSICAL COURIER, is interesting everybody directly concerned or otherwise. Whether this interest will extend to the pocketbooks of each person concerned remains yet to be ascertained. However, it is officially stated that to date something over \$40,200 has been subscribed to the stock of the Boston Opera Com-The directors are optimistic over what seems a most feasible plan, and feel that the enthusiasm now mani-fest is not of the "bubble" type. The amount subscribed shows at this time nearly 402 people to be purchasers of the best seats. The remainder of the required sum, \$150,-000, it is believed will be readily secured, as only the first week of the stock sale has passed. The names of the subscribers have not as yet been given out to the public.

Wednesday evening, March 25, the Mount Vernon street residence of E. Cutter, Jr., with its spacious music room, was thrown open for another of those delightful informal evenings of song. There were many gathered to hear Josephine Fletcher, the young contralto, who began her vocal career with Mr. Cutter only last year, and those who heard her then recall that her voice presented a number of problems to be mastered by both herself and Mr. Cut-Her recital, then, was awaited with real pleasure by those interested in a voice which had shown such possibilities as had Miss Fletcher's. The real progress shown by her singing was so apparent as to preclude any and all criticism, for this young girl showed that she had worked zealously and intelligently, and it seems indisputa-

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ble in all ways that she will yet find a place for herself. There was delightful freedom in her singing, and the smooth, even tones, were truly a pleasure to listen to. Mr, Cutter's guidance had had marked effect, and she sang Tosti, Sturm, Foote, Von Slutzman and German songs with the ease of a more mature artist. The excellent judgment in the quality of songs given showed with what care Mr. Cutter arranges the programs from season to season given by his pupils. Miss Pierson, a pupil of Loeffler, gave valued aid with solos by Grieg and Sarasate. One prominent guest present on the evening in question nimed on hearing Miss Fletcher sing: "Such ease and freedom of tone making are seldom heard even in professionals. I call it natural singing, and Mr. Cutter is teaching it most effectively."

. . . The Chromatic Club's MacDowell memorial program, given at the Tuileries last Tuesday morning at 11 o'clock, of interest to a very large audience. Mrs. Richard Hamlin Jones, the president of the club, gave a short talk on the origin and growth of the organization, introduced H. H. Huniston, who was a pupil of Mac-Dowell, and who contributed to the morning's program, which was given up wholly to MacDowell pieces and songs, the former being played by Grace Wethern, who opened with the "Tragica" sonata. This was followed by songs well sung by Harold Tripp, tenor; a "Romanze" played by Carl Webster, cellist, and a concerto by Grace Wethern with orchestral accompaniment played on a sec ond piano by Mr. Huniston, who first gave some interesting facts connected with its writing, and its being played by MacDowell before his master. was of interest to many members of the MacDowell Club who were present, and those who had studied with Mac-Dowell, besides a large number of visitors.

. . . Lucia Gale Barber has been engaged by "Sorosis," of New York, for the date of April 6, when the distinguished man's club will convene in the Astor Gallery of the Waldorf-Astoria Hotel, with its membership of 300 guests present to witness Mrs. Barber in her artistic line of work. Rhythmic interpretation of the "Spring Song" from Gounod, and J. Balf's "A Fairy Tale" will be given by Mrs. Barber in a robe of golden mesh with rare trimmings imported directly from the Orient. The bodily portrayed by Mrs. Barber in these numbers fascinates the beholder, and wins the invariable verdict from art connoisseurs—"her body speaks." Mrs. Barber been asked to supervise the groupings and dancing in the great pageant the coming summer, which will be given in the Fenway for the dedication of the Boston Normal School. There will be several committees of arrangement, but Mrs. Barber will act as the general supervisor of the entire fete, which promises to be most resplendent, and thus calculated to prove a real test of her artistic judgment.

The Flonzaley Quartet gave its final concert of the sea son last Tuesday evening at Chickering Hall, with this program: Quartet, op. 76, No. 5, Haydn; sonata in G. Bach (for two violins and piano); quartet (in memoriam), op. 30. Tschaikowsky. There is no doubt but that the Quartet established itself in Boston's favor, for the fine techni cal and mental handling of the Haydn number alone. Its

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emotional warmth and fine shading which shows these players to possess the genuine artistic fire. Louis Bachner gave assistance in the second number. Boston has not been reticent in assuring these artists that it has been charmed with their fine work, and another season here will fully establish the Flonzaley Quartet as a part of the Boston musical fiber. . . .

The Philharmonic Society, Benjamin Guckenberger, conductor, gave its second concert of the season by orchestral section on Wednesday evening. The soloists were Mrs. Robert N. Lister, soprano, and Hildegard Berthold, a pupil of Rudolph Nagel. The orchestra did exceptional work, considering its age and quality, but its excellent conductor brought out fine shading, good tempi and color effects worth hearing. Mozart's overture to "The riage of Figaro" opened the program. Solos from Goltermann and Klengel followed, and Grieg's "Elegiac Melo-dies," op. 34, and Jensen's "Bridal Song" and "Reigen," and the "Festival Procession" from op. 45 were also played. Mr. Guckenberger showed himself to be more than a beater of time. He showed that he felt and perceived with the composer, and at the same time sympathized with his orchestra-calling out not more than was consistent with the ability of the players. There was a surety quite unusual in all of the orchestral work. Mrs. Lister's aria, "More Regal in His Low Estate" (Gounod), was most beautifully sung. The hall was crowded with a most applausive audience. . . .

April 2 the Faelten Pianoforte School's usual pupils recital will be given by some of the most advanced members of the school, and therefore promises to be interesting to friends in general. The ensemble for five pianos will open with the Svendsen "Coronation March," B flat major, op. 13, followed with playing by Katherine Merry and Virginia Wainwright, who will give Chopin's "Funeral March," B flat minor, and the Gounod-Jaell waltz from Faust," D flat major, op. 129, and other pieces will be played by Laura L. Martin, Myrtle L. Jordan and Mabel C. Stone, the latter giving the concerto, F minor, op. 21, Chopin, with her teacher, Carl Faelten, at the second The most interesting event in the annals of this school is the well remembered program of Louella Witherell Dewing, of the class of '04, who gave such distinguishing merit to her work as to attract the attention of the best musical people. Her coming program, booked for



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Tuesday evening, April 14, teems with good musical numbers, and Miss Dewing's intelligence, coupled with her fleetness and surety of technic, will insure work worth hearing. Her pieces will be these: Toccata, Schumann; prelude and fugue, F minor, Bach; rhapsody, B minor, op. 79, No. 1, Brahms; intermezzo, E flat major, op. 117, No. 1, Brahms; capriccio, B minor, op. 76, No. 2, Brahms; 'La Campanella," F sharp major, Paganini-Liszt, and sonata, B minor, op. 58, Chopin.

Jessie Davis' concert on March 26 was one of the pleasant musical events of the season. Steinert Hall held an enthusiastic and representative audience. enthusiastic and representative audience. The tables ing artists, Leon Rennay, baritone, and Henry Eichheim, violinist, were added attractions. Miss Davis' good playing is always appreciated by music lovers here. The Faure sonata, played by Miss Davis and Mr. Eichheim, in its four movements was a fine introduction to an interesting program. Mr. Rennay sang a number of songs in all moods and with excellent diction, the latter showing him

Miss Davis played solos by Gluck-Brahms, Debussy and Chopin. Miss Davis showed her audience a fine apprecia tion of the sprightly ryhthmic gavotte, of the reposeful beauty of the "Clair de Lune" and the Chopin pieces. Her clarity of tone was sure, yet there was always the elusive suggestion, which made her work attractive. The concert was much enjoyed by all present.

Stephen Townsend's final recital for the season was given on last Wednesday evening before an audience generous in numbers and lavish in applause for his work There were stirring songs, songs of delicate sentiment and those of human interest-all of which kept the audience intently interested. Mr. Townsend excels in the dramatic type, and yet as well in the tender, sentimental bits which His rendering of "My he interprets in his own way. Lovely Celia" was not sung in his best vein, however, nor were a couple of others, but the balance, "Songs Mother Taught Me," "Flow Gently, Sweet Afton," Knows" (Max Heinrich) and "Archibald Douglas," the latter finely dramatic, made up for the other minor defects. Why does Mr. Townsend confine himself so closely to English songs? It would be pleasant to hear him in more German, French and Italian airs. Nowadays the artist must acknowledge his versatility.

N N N

The second Lenten recital of Wilhelm Heinrich was at the Tuileries on Wednesday morning with a large number of friends and patronesses present. Mr. Heinrich spoke of his personal acquaintance with the two composers represented on his program, Max Reger and Claude Debussy, incidentally showing how the two men differed in their compositions, and he treated the listeners also to the story 'Strampelchen," afterward singing it to the delight of all. The playing of his own accompaniments gave pleasure. The last recital to be given by this singer will have a program of songs by Benjamin Whelpley and D'Indy, with Marguerite Palmiter Forrest, of New York, assisting.

. . .

The program of songs, old and new, by Clayton Johns, given at the hall of the Twentieth Century Club on Wednesday afternoon, was sung by Lilla Ormond, with piano solos played by Louis Bachner. Mr. Johns' songs were: "Flower of the Rue, The Love Thee," "The Lady of the Lagoon," "Scythe Song," Thee," "The Lady of the Lagoon," "Scythe Song," "Somances—"Malindy" "Flower of the Rue," "The Love that I Bring Moon of Roses," two negro romances-"Malindy" and Emmeline," five children's songs-"Morning," "The First Rose of Summer," "A Fable," "Heroes" and "The Elf and the Dormouse" (the words of each by Oliver Here-ford); "I Little Know or Care," "The Sun Kissed the Clover," "Roses, Roses," and "Tell Me, Tell Me, Mar-

Asbury Temple, Waltham, held a most interested audience on Tuesday evening. It was the occasion of Robert Jones Belue's pupils' concert, assisted by Wilson Price, pianst (member of the Faelten Pianoforte School); William Howard, violinist; Carl Webster, cellist; Hugh Huffmaster, baritone, and Roy Cropper, boy soprano. There was a good program presented, closing with Raff's trio for piano, violin and cello, G major, op. 112, played by Messrs. Price, Howard and Webster. The Faelten system, of which Mr. Belue is an excellent exponent, was well displayed in the good technic, rhythm and poetic phrasing by all who played. The program showed that much hard work had been done by Mr. Belue's pupils and was enjoyed by a large audience.

A series of informal musicales given by the pupils of John Orth, at Steinert Hall, during the season are being enjoyed by large audiences. That of Saturday afternoon was furnished by Edgar S. Potter, Emma Leavis, Blanche That of Saturday afternoon Melanson and Charlotte Broughton, assisted by Miss Pierce, a very talented vocal pupil of Ivan Morowski, who sang Chadwick's "Before the Dawn" and Fisher's

"Under the Rose." Mr. Orth gave dignity and interest to all sung with a warm richness of tone and true interpre the program by his playing of these numbers: resque," Bird; nocturne, Chopin; "Concert Etude," Kullak; "Kreisleriana," Nos. 1 and 3; "Consolation," in E major, Liszt; polonaise, in A flat, Chopin.

The Friday and Saturday Boston Symphony Orchestra concerts were conducted by Mr. Wendling, instead of Dr. Muck, whose right arm has been disabled for a time The program at both rehearsal and concert was: Symphonic poem, "Penthesilea," Wolf; concerto in E flat major, No. 1, for piano, Liszt; symphony No. 5 in E minor, Tschaikowsky. Olga Samaroff was the soloist, and, as usual, her work was distinctive for its artistic side. Madame Samaroff will not be heard here again prior to her sailing for Europe.

\* \* \*

Wednesday evening, April 1, Louise Daniel, of the New England Conservatory of Music, will be heard in Beethoven's sonata; the ballade in G minor; nocturne in C sharp minor; valse in D flat; scherzo, op. 20, by Chopin; Fauré's nocturne, op. 33, No. 1; Davidoff-Vogrich's "At the Fountain" and Rubinstein's valse caprice. On Saturday, the 28th, several pupils of the conservatory will be heard in an interesting set of piano pieces and vocal numbers. Annie Woods McLeary, of Maine, will be heard in Liszt's concerto in A major.

Hiram G. Tucker, for fourteen years organist at the Second Church, Copley square, has been engaged by the Unitarian Church, the Rev. Dr. Jaynes, pastor, of West Newton, Mass., as organist for the coming season. Tucker's long and faithful work at the Second Church has been most highly endorsed by both the members and musical committee of that organization.

. . .

Bertha Wesselhoeft Swift announces a song recital for children at Chickering Hall on Saturday afternoon. She will be assisted by Alice Creech, who is a most expert story teller. Miss Swift's former successes in singing children's songs assure a big welcome for her by both old and

M M M

Mme. Alexander Marius gave a recital of French songs and a talk on diction and interpretation before the Listeners' Club, of Providence, last week. Madame Marius has also been engaged in lecture work at Brown University this

The Lister Chorus, Robert N. Lister, director, will give the second concert in the People's Temple oratorio course on this Monday evening. "The Creation" will be sung, with Mrs. Lister, soprano; George J. Parker, tenor; L. P. Shawe, bass. Mr. Corney, organist, will assist.

The Handel and Haydn Society's Easter Sunday performance, April 19, will be "Samson and Delilah." Ma-dame de Cisneros, of the Manhattan Opera Company; George Hamlin and Emilio de Gogorza will be the soloists

John Crogan Manning will sail for Paris June 2, where he will spend the summer term in study and travel. N M M

Felix Fox's final chamber concert, which was booked for April 6, in Steinert Hall, has been indefinitely postponed. This will be regretted by Mr. Fox's many admirers.

April 22 is the date set for the joint recital of two interesting blind musicians-Christine la Barraque. prano, and Frank O'Brien, pianist. The recital will take place in Steinert Hall.

. . .

Lilla Ormond and George Copeland assisted musically at the function tendered last week the Salon Francais by Back Bay matron. Miss Ormond took the place of Alice Huston Stevens, who was ill, and she sang several French

May to there will be a grand concert by the united German male choruses of Boston for the benefit of the Old People's Home. Benjamin Guckenberger will be the

Carl Sobeski, who has been making a concert tour in Mexico and Texas, gave a song program in El Paso, Tex., on the evening of March 20. Mr. Sobeski was assisted by a local cellist, and was very successful.

To the attractive West End studio quarters of John Beach a small but congenial company was bidden on Sunday afternoon to hear some music. Hazel Wood, a young contralto, sang with all of the necessary charm of personality as well as of voice which does more than mere vocalizing. She is a pupil of Laura E. Morrill of New York, but is spending the winter in Boston. Her songs were from Hugo Wolff, Saint-Saens and two at-tractive local writers, Percy Atherton and John Beach,

tation such as to make her stormily encored. played pieces by Brahms, a charming bit called "Moonlight," written by his friend, Arthur Farwell, and one of Scriabine's compositions, with good melodic swing, and idded one of his own compositions to the pleasure of old Minneapolis friends who were present and who had not heard it at his recent recital here. A spacious fireplace with flickering flames and the serving of coffee gave added pleasure to the musical hour spent.

The St. Botolph's eighth concert was given on Sunday afternoon in the form of a program of interesting songs sung by Earl Cartwright, baritone, with J. A. Colburn as the accompanist. Mr. Cartwright's songs comprised the German, Russian Old English and American, and gave much genuine pleasure to the guests. "Bist du bei mir," Bach; "After," Elgar; "Summer Noon," Lang; "Don Juan's Serenade," Tschaikowsky; "Die Post," Schubert; "The Night Has a Thousand Eyes," Foote; "The Lover's Pledge," Strauss; "Stille Thränen," Schumann; "The Slighted Swain," Old English; and others, made up the WYLNA BLANCHE HUDSON.

#### OPERA NOTES.

Nordica sang at a Lenten musicale in the Plaza Hotel given by Nahan Franko.

. . .

Verdi's "Otello" and "Falstaff," together with "Tosca," "Boheme" and "Madam Butterfly" are likely to be done at the Manhattan next year.

Campanini has eclipsed all records as a conductor of grand opera, as far as actual work is concerned. hundred and ten operas have been given at the Manhattan Opera, fifty-seven of which were French and sixtythree Italian. All of these, with the exception of some half dozen, were presided over by Campanini, and of the twenty-three different ones that have appeared this season all were prepared by the maestro for their appear-Five of these operas were entirely new to Campanini, but the others he had conducted before. Besides this he prepared and conducted nineteen Sunday night

At the Conried benefit in the Metropolitan last week the receipts were declared to be \$19,000. The directors presented Conried with a silver loving cup.

. . . Gerville-Reache, of the Manhattan Opera, was the principal singer at the entertainment given in the Hotel Astor on Thursday for the benefit of the Ecole Maternelle Francaise. She is especially interested in the charity work of this French organization in New York.

Within the next fortnight there will be a meeting of the directors of the Metropolitan Opera and Real Estate Company, at which time appropriate resolutions, now being prepared, on the death of the late George G. Haven, president of the corporation, will be adopted. The regular meeting of the Metropolitan Opera and Real Estate Company will be held on May 12, when the annual election of directors and officers will take place. It is quite likely that Charles Lanier, the vice president, will be elected to the presidency to succeed Mr. Haven.

. . At the last meeting of the Association of Theater Managers it was voted to give a dinner for Heinrich Conried after he has retired from the directorship of the Metropolitan. Daniel Frohman was appointed a committee to notify Mr. Conried, which he did in a letter a few days By the advice of his physician, Mr. Conried declined the invitation, and in his letter of thanks explained that his present state of health will not permit him to subject himself to undue exertion or excitement.

At the "Andrea Chenier" performance last Friday the vent was in every way a Campanini night, as it was called on the program. Madame Campanini sang the chief female role and her husband conducted. After the second act the curtain was raised on a table covered with flowers, wreaths and presents for Campanini. Hammerstein and his conductor were called on for speeches, and the former complied. He said: "Campanini is the greatest leader in the world." Enthusiastic applause greeted the sentiment. Among the presents received by panini were a diamond watch fob from Zenatello, the tenor; two thermos bottles from Ancona, two diamond mounted cigar cutters from Bressler-Gianoli and her husband; a diamoud pin from Zuro, the chorus master; a set of coffee cups from Mugnoz, and an array of other useful and glittering articles. Stage Manager Coini made the presentation speech.

Hammerstein received a loving cup from his artists after the final performance of the Manhattan season's last



PHILADELPHIA, March 30

The musical week opened early on Monday with the Chaminade Club's morning musicale. The concert took place in the Acorn Club rooms, and included a talk on Cecile Chaminade," by Elizabeth Patee-Wallach, who spent last summer with the composer. A program consisting entirely of compositions by women was given by members of the club. Those taking part were: Agnes Clune Quinlan, pianist; Marie Zeckwer, soprano; Marie Fischer, violinist, and Edith Mahon, accompanist. A large audience filled the rooms, and the morning hour of instruction and music passed quickly. The club's second morning musicale will take place on March 30.

Monday afternoon witnessed the last concert of the season by the Kneisel Quartet at Witherspoon Hall. The concert opened with Schumann's A minor quartet, which is an uninteresting composition. This was followed by really beautiful César Franck quintet in F minor, the piano part being excellently done by Heinrich Gebhard, Three shorter numbers by Glazounow, Raff and Hugo Wolff concluded the program.

. . .

Tuesday afternoon the Metropolitan Opera Company made its weekly visit, presenting the third opera of the "Nibelungen" tetralogy. There was nothing of particular moment to note about the performance, the chief interest centering about Conductor Mahler, whose quiet taste and artistic reading were again noticeable. Fremstad, Kirkby-Lunn, Burrian and Van Rooy were all satisfying in their

Tuesday morning Carl Pohlig, conductor of the Philadelphia Orchestra, sailed for Europe on the Kronprinz Wilhelm. Mr. Pohlig's sudden departure was due to the fact that his wife has been taken seriously ill at their home in Germany. The reception that had been planned by the Society of Arts and Letters, to be given to the di-rector at the Academy of the Fine Arts this evening, has

Leen postponed until fall. Before leaving Mr. Pohlig said: "With a continuation for another year of the improvement which has characterized the work of the Philadelphia Orchestra in the last few months, it will surely be second to none in America in any particular." It is expected that the orchestra will be increased from eighty to one hundred men next season. Practically all the present members will remain next year.

Tuesday evening W. Palmer Hoxie's concert took place Griffith Hall. Besides Dorothy Johnstone, Florer ce in Griffith Hall. Dunlap, and Mahlon Yardley, a number of Mr. Hoxie's pupils were heard in operatic selections and German folk-

. . .

A violin recital was given on Wednesday afternoon at the Acorn Club by Charlton Lewis Murphy, assisted by Ella Day Blair, accompanist. Mr. Murphy's skillful per-formance of Tartini's "Devil's Trill" sonata, with the great cadenza by Fritz Kreisler, aroused the admiration of the A song cycle of old Holland, two numbers by Bruch, and some smaller numbers of the modern French school completed the program.

. .

In the evening Edna Harwood Baugher and Tullik Bell-Ranske gave a concert at Griffith Hall. They were heard in solos and duets, and were assisted by Bertrand Austin, cellist, Rossi Gisch-Buck and Ellis Clark Hammann.

. . .

A concert by the united choral societies of Olivet and Holland churches was also given on Wednesday evening in Holland Chapel. A number of part songs were given in spirited style. The following Philadelphia singers assisted with solos and concerted numbers: Emma Rihl, Elsie Baker Linn, Oswald Blake and George Russel

Thursday evening the Manhattan Opera Company gave its second and last performance in Philadelphia this season. Mary Garden was heard in Charpentier's "Louise." opera was splendidly produced and thoroughly enjoyed by the audience that crowded the Academy of Music. Special enthusiasm was shown for the third and last Musically this performance was a notable one, but it was the most importance performance that has come to Philadelphia this year for another reason, and that is the announcement made by Oscar Hammerstein in speech which he made at the close of the third act. Mr Hammerstein took this opportunity to say that he would build a grand opera house in Philadelphia that would surpass anything of the kind in America, and not only that he would build it, but that he would do so at once, break ing ground this week, and completing the work next November, in time to give a season of opera here next year. Just how much this may mean to the city musically it would be hard to estimate. With orchestras and choral societies second to no city, a permanent opera has been the one thing lacking to round Philadelphia out as a truly musical city. And now, when it appeared as though any such idea would have to be deferred for some years at least, it seems that it will surely be realized, and right

The Hahn String Quartet gave the fourth concert of its series at Griffith Hall on Friday evening. The work done by this organization is excellent, showing the result of several years' careful work together. The four numbers that made up the program were: Ouartet, No. 2, in D

major, Alexandre Borodine; suite for violin and piano, Schütte; terzetto, op. 74, for two violins and viola, Dvorák; quintet for piano and strings, Schumann. The assisting pianist was Ellis Clark Hammann.

. . .

Saturday afternoon, March 28, a piano recital was given by Starley Addicks, assisted by Henry Schradieck, violin, of the faculty of the Combs Broad Street Conservatory of Mr. Addicks and Mr. Schradieck were given an Music. opportunity for the disply of theair virtuosity in the suite or piano and violin, op. 61, by Schütt. played numbers by Schumann, Grunfeld, Leschetizky. Moszkowski, and two of his own compositions. His playing was admirable in every way. His technic, tone qualand general intellectual grasp of the compositions played were all that could be desired.

...

William E. Stansfield was assisted by members of the boy choir at his Saturday afternoon organ recital at St. James Protestant Episcopal Church.

. . .

The third of Walter St. Clare Knodle's Lenten organ recitals took place on Saturday at the Church of the Incarnation. John H. Cromie, tenor, assisted at this recital.

. . .

At the recital given Saturday evening by Philip Carlson, organist of Gustavus Adolphus Swedish Lutheran Church, those assisting were John Detterer, John Swartley and Elizabeth Doerr, violinist.

. . .

As there is seldom an opportunity to hear Grace Forbes Smith in public, her song recital, held at the Automobile Club, of Germantown, was an event of interest. Mrs. Smith has made a reputation for herself abroad as a coloratura soprano. She was assisted by Rossi Gisch Buck, violinist.

Sunday evening the organ recital at the Church of the Holy Trinity consisted of a fugue by Bach on the letters B A C H, and the large and finale from Dvorák's "New World" symphony, played by Ralph Kinder.

The special music at the First Baptist Church, Frederick Maxson, organist and choirmaster, consisted of Rossini's "Stabat Mater," sung last evening by the augmented choir.

George Barclay Latham, a promising tenor pupil of Perley Dunn Aldrich, has been engaged as tenor soloist at the First Congregational Church, Waterbury, Conn. WILSON H. PILE

#### An American Violinist Abroad.

Josef Meredith Rosencrantz gave his concert Monday evening, March 9, at Mozart Saal, Berlin, before a large and intellectual audience, playing a very interesting program, which embraced the Beethoven "Kreutzer Sonata," Bruch's G minor concerto, the "Witches' Dance," by Paganini, and one movement from the Paganini D major con-Augusta Zuckerman, the American pianist, played certo. the "Kreutzer Sonata," after which both artists received an evation. The remainder of the program was well rendered, with the exception of the last movement of the Bruch concerto, which was somewhat hurried. Rosencrantz possesses two essential qualities for violin playing-tone and temperament.

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## Developments in the Field of "Strad-Secret" Promotion

An Analytical Answer to Claims Made in Support of the New Cremona Violins.

Before entering further into the discussion of this (the third) "discovery" of Strad's secret, I would correct several misstatements contained in the last article which appeared by Dr. Grossman's apologist. (See The Musical fact, the number of available "experts" willing to give Courier of November 6, 1907.)

To quote directly from the article: For "exhibit 1," as the lawyers would say, I quote this paragraph verbatim:

No discovery or invention in the musical world of recent years has aroused so much interest and opposition as this Grossman theory of violin making. In connection with the oposition, however, there is a significant fact; it has come (without a single exception, to my is a significant transfer of the simple reason that their business interests are affected.

Now, where would one naturally look for "opposition and criticism," if not from violin makers?

In another paragraph, the statement is made:

In the second place, although he (Reindahl) speaks as one having authority, I do not believe that he has seen or heard one of the Seifert & Grossman violins, and simply opposes the theory on gen-



Reindahl Grand Model, \$200.

eral principles. Leaving entirely aside my own individual opinion in the matter, I ask every impartial reader who is the more to be credited, artists of such world wide renown as Nikisch, Ysaye, Thomson, Thibaud, Marteau, Musin, Hartmann, Hekking, Sebald, and many others who, after having thoroughly tested the Seifert & Grossman violins, are filled with unbounded admiration and write glowing testimonials for them, or the opinion of a rival violin maker, who has not even heard one of the instruments he critical. maker, who has not even heard one of the instruments he criti-

Now I seriously and strenuously object to being considered in the light of a "competitor" of the Grossman-Seifert interests, or the interests of the New Cremona Company, or any other firm or corporation engaged, or about to engage, in the wholesale production of violinsscientific violins or any other kind.

And relative to the statement in the paragraph last quoted, wherein my knowledge of the facts is disputed



The back of a Reindahl violin

on the grounds that I haven't seen one of the violins in question: I have seen and tried two of these instruments, as the Chicago representative of the manufacturers will testify. And further, I fail to find any point of surpassing merit in either instrument, either in tone value, workmanship in wood or workmanship in finish.

My opinion of these instruments is contrasted, as to value as an opinion, with opinions from several noted vio-

"expert evidence" in support of or opposition to any hy-



Exact reproduction of the hand carved head of a Reindal violin.

testimony in any direction required increases in the same ratio as the "stakes." The financial standing of interested parties is the only satisfactory solution offered. for expert testimony, as related to theoretical affairs.

In my previous article, which appeared in THE MUSICAL COURIER of some weeks back, I pointed out that Dr. Grossman was the third person to "discover" that Strad tops and Strad backs were "attuned" to each other in some manner; Savart and Vuillaume, working together, found tops of Strad violins timed one interval lower than the backs; Vida found Strad tops tuned a half interval higher than the backs, and Dr. Grossman discovers Strad tops tuned a fifth below the backs-and the New Cremona Company is organized to profit thereby.

With three investigators examining Strad tops and backs, and all three finding a difference in the "attuning," or harmonic relationship existing between these tops and backs, we are compelled to decide that Strad paid absolutely no attention to the "attuning" of tops and backs, cause



An exact reproduction of the hand carved head and peg box of a Stradivarius Italian either, dated 1700, said to prepresent Diana. The satyr and nymph behind the peg box serve to form a crook or handle for supporting the instrument.

and we must look elsewhere for the "secrets" of Strad's

All this I pointed out in a previous article, and Dr. Grossman's literary bureau passes over this vital point with this startling statement:

"Savart, the Frenchman, experimented with this attuning process more than forty years ago, but he attuned the top and back in a dissonance, because he thought he found a difference of sound of sometimes a whole, sometimes a half tone between the top and back of various Stradivari violins which he took apart and tested in this way. was led completely astray by his method of ascertaining the individual tone of the Stradivarius tops and backs, which was simply by drawing a violin bow over them. The individual tone cannot be determined by this process, as Dr. Grossman has proved. In fact, it is a very complicated matter and requires not only a wonderfully acute ear but also scientific knowledge and great experience. Herein all the modern violin makers who oppose the Grossman theory are lacking; they are wofully ignorant in the knowledge and acoustics. They assume to tell us that the earth is flat because it looks flat to them."

Now isn't that remarkable? With the multiplication of the world's knowledge of the science of acoustics that has taken place since Strad's era, and with the great acousticians of the world holding daily experiments on the "nimbus cloud" and its effects on fog signaling aplin virtuosi. In regard to this, I am constrained to say that paratus, and on the "relations between acoustics and

rhythm," and such deeply scientific and abstract phenomena-with all our knowledge, we must wait for s to tell us how to ascertain what tone a Strad top is "attuned" to!

The tone pitch of a Strad top, or a violin string, or a column of air, or any other material body, is fixed by the rapidity of the vibrations of that body. And a Strad top rubbed with a violin bow is subject to natural laws, just the same as any other material body, and the friction of the bow caused by drawing it across the Strad top will cause that top to execute the number of vibrations consti-"period," and will give you the exact pitch of the tone that top is attuned to.

This is a fundamental law of the science of acoustics-

a science that has been spoken of frequently by my opponent-and I must confess that the knowledge of this science as displayed by him causes me to think it in bad taste for him to drag this exact science into the controversy

So much for the "original" method of ascertaining how Strad tops and backs are attuned. And so much for the not very original "discovery" that some harmonic relation exists between top and back of some Strad violins. But no matter what tone Strad tons and backs yield when rubbed with the bow, or with anything else, or even when charged with electricity, the fact remains: Superior violin tone is not attributable to either the "prime tone" of the top or back, or to the "interval" between the tones of top and back. Nor is it attributable to any method of making a top or back sound some other tone than the tone it would sound when rubbed with a rosined bow

Starting with the fundamental tone of any violin string, and counting half intervals, there are twenty-five tones within two octaves, each one of these tones to be augmented by the identical sounding board (no matter what the prime tone of that sounding board or "top" may be).

Upon the piano sounding board we have diminished length and diminished rigidity of the sounding board for each successive tone. Upon the violin sounding board such diminishing of length and rigidity of the sounding board for each successive tone is manifestly impossible. Indeed, equal evenness of piano tone power would be a forlorn hope, were it not for proper graduation of the sounding board of the violin. And the graduation of a violin sounding board, while it may cause that sounding board to yield a certain tone when rubbed with the bow, it is certain that "tuning" the sounding board to any given pitch will not affect the graduation. The greater always includes the lesser, and the effect is never master of the

In the limited space at my command I can go no further into the details or explain my own method of plate thickness and the consequent evenness, volume and responsiveness that results in two octaves of tone from each string and gives tones of the upper positions equal carrying power and intensity with tones of the lower positions. But this I will say: A Reindahl violin awaits the inspection and trial of any man or body of men who care to test its tone qualities in comparison with any other violin, no matter whether such test is made for the purpose of purchasing the better of the two or merely to decide the merits of the claims in the present controversy

KNUTE REINDAHL, violin maker.

#### Warford Studio Musicale.

Claude H. Warford introduced two of his pupils at the Warford studios, 38 East Twenty-second street, Friday afternoon of last week. Beulah Prosser, soprano, sang two MacDowell songs, Van der Stucken's "Rose Song" and "Three Green Bonnets," by d'Hardelot. Nettie Tippett, mezzo-soprano, sang "The Violet," by Mozart; Dreams," by Henschel, and "Thou Lovest Me Not," Denza. Amelia M. Ake, violinist, played numbers by Mozart and Keler Bela. Mr. Warford, by special request, sang "Traume," by Wagner; "Was ist Liebe," by Ganz, and two songs of Hallett Gilberte, accompanied by the composer. It was a most charming afternoon for the 100 guests, who one and all enjoyed the singing of Mr. War-ford and his talented pupils, the violin numbers and the delightful Gilberte songs.

#### Burritt's Minneapolis Plans.

During the summer months, from June 15 to September 5, William Nelson Burritt will teach voice in Minneapolis, Minn. Many applications have already been received for lessons, and some pupils will go there from the East for change and study. Further information at 834 Carnegie Hall, New York; after June 15 at the studio of the Thurs-Further information at 834 Carnegie day Club, 41 South Sixth street, Minneapolis, Minn.

#### College of Music Lecture Recital on Strauss.

March 26 an interesting piano recital and lecture on Richard Strauss was given by Carl Fique, including several piano pieces, and a musical and dramatic review of "Salome." April 7 the next junior class concert takes

## BISPHAM DELIVERS AN ESSAY ON "SINGERS AND SINGING."

If all the aspirants for future vocal honors could have heard David Bispham last Tuesday night, at Steinway Hall, no doubt some of them would today direct their attention to other fields. Mr. Bispham did not sing. This was one of the occasions when he talked. The baritone appeared under the auspices of the National Association Teachers of Singing. Hermann Klein, chairman of the executive board, presided.

Mr. Bispham was announced to speak on the subject of 'General Principles in the Art of Singing." His essay, a lengthy paper, was filled with wisdom, eloquence, humor To those about to take up careers as singers,

he quoted the laconic advice of Punch to those about to be married, namely, "Don't." Before presenting Mr. Bispham to the assemblage, Mr. Klein referred to the death of the late Anna Lankow, who had been a member of the association. Madame Evans von Klenner, after a graceful tribute to the life and career of Madame Lankow, moved that the association draw up resolutions of sympathy. The motion was seconded by Victor Harris.

Some extracts from Mr. Bispham's essay follow:

There seems to have been during the last few years more than a revival of interest in the art of singing. The interest has increased until it has positively become a craze, and who can tell what it may lead to? A rennaisance of that branch of art prevails; there seems to be signs of a general artistic revival in this country, for, besides an awakening among the other arts, such as painting, literature and architecture, even the drama shows signs of a revivifying, while people are actually "opera mad," and a very good thing, too, if it leads to the formation of what we most need, national opera in our own tongue, founded upon the best of modern foreign models. But to the end that we nay have opera without being obliged to import singers, we must encourage and train the voices we have at hand, and form models of our own for future generations to look up to—examples for them to emulate. Indeed, there are not a few already, of whom we have great cause to be proud—women and men of American birth, and at least partly of American training. men of American birth, and at least partly of American training, who, after study and work abroad, have returned to our own stage, where we have been proud to welcome them with the greatest of foreign singers of our generation.

Who today has forgotten the operatic triumphs of Emma Juch, Clara Louise Kellogg, Anna Louise Cary, and others of their day, and are not the names of Nordica and Eames household words throughout the length and breadth of this great land, as well as in the opera houses of Europe?

Following upon their heels there come trooping Madame Homer, Madame Fremstad, Suzanne Adams, Mary Garden, Geraldine Farrar, Bessie Abbot and Alice Nielsen; not to speak of Madame Cisneros, Jane Noria, Miss La Fornia, and others among the later arrivals too numerous to mention at this time, but of whom great things are to be expected in the near future; and with these must not be forgotten the members of the sterner sex, Mr. Blass, Mr. Martin (well known in our midst), Mr. Griswold, Mr. Whitehall, Alan Hinckley, Mr. Maclennan, and others equally well known in the Continental opera houses and at Covent Garden in London.

I fear, however, that the average young man or young woman, who, with a healthy voice and a good ear, thinks to make a success upon the stage, the literary aspect of his art, if so it may be called, counts for but little. Following upon their heels there con e trooping Madame Hor

who, with a healthy voice and a government of the stage, the literary aspect of his art, if so it may be called, counts for but little.

Musical journals are full of advertisements of singers who have made a certain amourt of success as far as it goes, and from these ranks we are constantly hearing of recruits to the stage, principles.

ranks we are constantly hearing of recruits to the stage, principally in light opera, as in the recent case of young Edward Johnson, who is making such a success in New York at this moment.

The one thing about our would be artists that is more striking than almost any other besides the natural cleverness of our own countrymen is the lack of seriousness that many of them make so plain that he who runs may read. The "get rich quick" person must understand that if he is ever going to get rich by singing, it will be through no process of celerity.

In Italy we are accustomed to thinking of song as a natural gift.

In England we are accustomed as considering it as rather a ped In England we are accustomed as considering it as rather a pedantic acquirement. In Germany, more than anywhere else in Europe, singing has taken on an intellectual touch; while in France, the artistry of all that is done upon the stage is fully apparent. Here in America, if anywhere in the world, we should be able, as we are compounded of all the other nations, to combine the good points of them all. Nowhere better than in New York have the singers before our public been able to acquire a knowledge of the methods of their brother and sister artists from other countries, for have we not upon the stages of our two opera houses the representative we not upon the stages of our two opera houses the representative we not upon the stages of our two opera houses the representative vocalists of Europe, and are not our own, who are working there with them, holding their ground without a shadow of a doubt? Fortunately, the stage in this country is no bar to respectability or social standing; therefore to us is open the highest that the theater has to confer, and it is open to the gifted ones, from whatever stratum of society—from the lowest to the highest. The aristocracy of art in this country is assured, and is respected. The only really bad thing about the stage is the bad work that may be heard or seen upon it. The only really bad thing about a singer's career is bad singing.

Now, how to insure good singing: Of course, there is only one way to sing, and that is the right way. There is only one kind of person that can sing, and is a real singer. You may talk and write about singers and their work from now until doomsday, and it will about singers and their work from now until doomsday, and it will not carry one iota of weight as against a simple song, beautifully sung; and yet it is necessary to talk in order to inculcate ideas, and instill into the minds of beginners certain doctrines—the A. B. C of their art. The teacher finds that some who try are not singers, and never will be, or can be. Others have the power, only it needs to be brought out. Others have voices, and nothing besides—"Vox et vareteen nibil"

Many, indeed most singers think they are called, but few find that they are chosen. Of course, voice is necessary. We all remem-

ber Rossini's three essentials for a singer: "First, voice; sec voice, and third, voice." That was doubtless true then, but mo-

voice, and third, voice." That was doubtless true then, but more is required in this day, and in this city, than ever before in any other part of the world, with the single exception of Covent Garden, Loudon, where the conditions are practically the same.

Besides a beautiful voice, a high order of intelligence must exist if a singer is to extend his sphere of operations beyond a limited circle of roles. The same may be said of the necessity for the acquisition of the various languages in which song is usually heard, not forgetting our own, while nowadays the singer who is not also a good actor is almost unwelcome to our audiences.

But to come to the general principles of the art of singing. I say in the language of the advice of "Punch" to those about to marry—"Don't." Not because you can't, but because the game is not worth the candle to most of you.

The violinist is taught how to hold his fiddle and his bow; he is taught the positions and the fingering. There are certain mechani-

The violinist is taught how to note his nature and his own, to a taught the positions and the fingering. There are certain mechanical means which cannot by any means be dispensed with. But this mechanism must be so learned as to become second nature. With the singer, however, carelessness seems to be first nature, and second nature may go hang! What, to the average pupil of singing.

second nature may go nang: What, to the average point of anomalies is looseness of jaw, tongue, play of lips, resonantee of nasal passage, muscular control of the soft palate, and above all, control of breath? Breathing seems to be the especial stumbling block for both master and pupil alike. However, it is to the singer what the bow arm is to the violinist—absolutely essential where any real work is

Lind, whom I personally knew when she was an aged lady, had no patience with the new fangled deep breathing. She said chest was made for that purpose, and acted accordingly, and derful in her prime was her breath control. There was nev chest was made for that purpose, and acted accordingly, and wonderful in her prime was her breath control. There was never a doubt of that; but the public of fifty or sixty years ago thought little of those matters. The voice was all with them, and we have only to take a rapid glance at the condition prevalent then to recognize how enormously our own field of operations has broadened. We must act accordingly. Singers were Jenny Linds and Pattis—or they were not, just as now they are Melbas and Tetrazinis, or they are not; but that was for the one kind of singing that generally prevailed at that time. Now there are so many other kinds, and the requirements of the stage are so vast, that while a Sembrich will cover a wide space, a Lilli Lehmann will overlap a large part of that, and cover new ground in other directions. Yet they all must, and do, sing after one fashion or another, to the great satisfaction of the public, which admires this or that school of music in which they prefer to hear their favorites.

Mary Garden can do what Madame Ternina would not attempt; or a notable talent like Geraldine Farrar will astonish by its youthful versatility, till one wonders what limit, except roles requiring vocal avoirdupois, there may be to such a gift. Each in her own way must, however, in learning how to sing, best demonstrate such phases of her art as she has adopted as her specialty.

It would be interesting to know the vocal processes of the voice.

phases of her art as she has adopted as her specialty.

It would be interesting to know the vocal processes of the voice education of a Caruso. Maybe he just sang, as so many of his countrymen do. We never heard of Caruso during his years of work at home, or in St. Petersburg, or in South America. Yet the same voice was there, and the illuminating grace of experience has in these latter days made for him a name by which he will be remembered for generations. Even in his case, however, let no pupil think that it has been all play—all beer and skittles.

Tamagno was another type of great voice which came to its awn by its own methods. No master could teach him much of voice culture. Vanuccini said he "bleated like a goat," and told him so, this musical education, notwithstanding his enormous vogue in

culture. Vanuccini said he "bleated like a goat," and tota nim so. His musical education, notwithstanding his enormous vogue in "Otello" and other Italian operas, where volume of voice was the principal requisite, was so limited that, to my knowledge, when he was engaged to sing a performance of Rossini's "Stabat Mater," in Florence, he not only did not know the music, but had never even Florence, he not only did not know the music, but had never even heard of it before! He sang it, however, with the greatest success, no such effect having been created by any singer in my experience of oratorio as in his rendering of the "Cujus Animam."

Jean de Reszke was of the stuff that I would like to see mor, tenors and all other singers made of. His career was the outcome.

The first of the general principles I take to be breath, which I hold to be the Al ha and Omega of song, the middle and both ends of the art. By "art" I mean not only that of singing, but of whether from the platform or the pulpit, at the bar or

Among the general principles there are two which are positive their negative quality: Don't smoke, and don't drink. No si-should do either, as each is harmful to the vocal organs, and sequently to the voice itself.

Among the numerous general principles which are so obvious after all that attention scarcely need be called to them, there is one thing about singing which is true beyond all peradventure. That is, that there is only one way to sing, and that is the right way.

Were we all made alike, we would all sing alike. As a matter of fact, we are all made alike only up to a certain point, and on general principles. Through ages nature has formed Italian, and that it is plain to the eye that a man or woman is an Italian, and the strength of the strength in the proposed by the strength in the st upon hearing an Italian sing without seeing him, you would say:
"Oh! that's an Italian's voice." The same is applicable to Ger-

"Oh! that's an Italian's voice." The same is applicable to Germans, French and English.

I am at a loss to know how more particularly, within the time at our disposal this evening, to enter into the subject of the general principles of the art of singing than to insist upon the utmost clarity of explanation to the puril of the various points touched upon, for what can be more puzzling to the beginner than to be told by one whom he considers an authority, and who has explained himself—if the expression may be used—by means of strange gestures, that the song must come from the pit of the stomach, or the lock of the bend or that it must emerge from of the head, or that it must float, or that it must emerge from hack of the need, of that has been strips of paper being drawn from the mouth of the prestidigitator? I beg of those who may have found some benefit in using any of these mysterious movements to do so as sparingly as possible if they would avoid mystifying the pupils over an already sufficiently complicated attain did beg them or general principles to settle down with good on sense to find out, not what they can hammer into the com-asions of their pupils, but how clearly to elucidate the subensions of their pupils, but how clearly to elucida so that what is in the pupil may be brought out.

true meahing of education. The word training presupposes the existence of something capable of being trained; if that is not there

With all the teacher's insistence upon correct deportment, how to breathe, how to hold the shoulders and chest, how to avoid contentions of the face, stiffening of the neck and jaw, how to pronounce, how to make use of the nasal cavities, there is only one object after all in the teaching of singing, and that is to teach singers to sing, and to rigidly exclude those for whom there is no reasonable hope of success. In other words, to "separate the sheep from the goats." Let the former enter into all the joys that await them. Let the latter be ruthlessly consigned to outer darkness.

All that I have said is necessarily incomplete, because the subject is such a vast one. I would be glad, however, if, before I leave, any of those present would ask me any questions that may occur to them, and I will do my best to make a fitting reply.

Madame von Klenner, Dr. De Guichard, Mr. Harris and Chairman Klein added comments, all of them endorsing the statements made by the distinguished speaker of the meeting.

#### Punils for Europe.

There was noticed among the advertisements of the New York Herald last Sunday the following:

VOCAL PUPILS IN EUROPE. MR. HERMANN KLEIN

begs to announce that he will accept a limited number of pupils for vocal study in London during May, June, July and early August.

American pupils accompanying Mr. and Mrs. Klein to Europe will enjoy the advantage of personal care throughout the trip, besides hotel facilities, visits to Covent Garden and other entertachments at the height of the London season.
fortnight's stay in Paris will follow, includvisits to Grand Opéra, Opéra-Comique, &c.
Lessons will be planned to suit individual

quirements. For particulars address Mr. HER-MANN KLEIN, 154 West 77th St., N. Y.

These who want to get a real benefit out of a trip to Europe, in connection not only with the vocal studies, through the intimate relations that Hermann Klein bears to the European musical and operatic field, should take advantage of this proposition if it is at all possible. This trip of Mr. and Mrs. Klein to Europe, together with American pupils, will be of great benefit in many directions, for it represents a splendid musical culture for the time being, besides the general culture that will attach to it,

#### New York Trio Concert.

The second concert by the New York Trio at Mendelssohn Hall, Saturday night of last week, proved, if anything, more artistic than the first given earlier in the season. The players, Paolo Gallico, piano; Henry Bramsen, cello, and Alexander Saslavsky, violin, are each gifted with the tentperament that is equal to elevating ensemble music to the highest plane of delight. The Haydn trio in D major revealed the artists at their best in the performance of a gem, perfect in outline and theme. The Beethoven sonata for piano and cello, in A major, op. 69, was played in masterly style by Messrs, Gallico and Bramsen, It strong and truly masculine performance. The Arensky trio in D minor, so striking in contrast to the other numbers, aroused perhaps the greatest enthusiasm, and the performers merited all the appreciation. Although Saturday was a night of musical sensations in other auditoriums, the members of the Trio were greeted by a large audience, made up of men and wemen who understand and love music. Trio will give more concerts next season.

#### Macmillen at Saint Clara College.

SINSINAWA, Wis., March 26,

Francis Macmillen, the gifted American violinist, played here yesterday (March 25), under the auspices of Saint Clara College. Rosina van Dyk, soprano, and Richard Hageman, pianist, assisted in the program. Macmillen played one movement from the Paganini concerto in D minor; the adagio from the familiar Ries suite; a Hungarian dance, by Lederer; Schumann's "Traumerei" tellato Caprice," by Randegger; "Ave Maria," by Schubert; "Hungarian Dance," Brahms-Joachim; "Aziola," by Blake; "Witches' Dance," Paganini; andante and finale from the Mendelssohn concerto.

#### Dufault's Engagements.

Paul Dufault, tenor, is experiencing his best season, having filled many engagements in Greater New York and elsewhere. He has sung for the Rubinstein, Euterpe, Eclectic and Harlem Philharmonic Clubs, proving himself a favorite at these, where women make up the audiences. March 27, he sang at New Brunswick; March 29, Yonkers; April 5, soloist at St. George's P. E. Church; April 7, solo ist, Sterling Piano Company, Brooklyn; April 9, Plainfield; April 23, Sterling Piano Company, Brooklyn

August Walther's piano recital at Adelphi College, Wednesday night of last week, was attended by many students and admirers of the artist. Mr. Walther is always a serious and musicianly artist. He played works every body likes, including some Liszt transcriptions for the Men-delssohn "Wedding March," and "Spinning Song" from "The Flying Dutchman.

#### IMPORTANT MILAN NEWS.

The Scala question as to the impresario and orchestral director is again in quite a muddle on account of a phrase attributed to Pozzale, who had accepted the position as Gatti-Casazza's successor. The thing happened thus: Duke Visconti Modrone, one of the principal stockholders and president of the executive committee, went to Rome to approach the great director or conductor, Leopoldo Mugnone, who is now conducting with such immense success at the Costanzi of Rome, to offer him the place left vacant Toscanini. Mugnone refused, saying he needed repose; this was not a very convincing reason, and after the Duke's return another attempt was made to induce Mugnone to accept the flattering offer, but the result was the same, and only after a long talk did Mugnone decide to tell the real reason of his refusal, atributing it to a phrase the new impresario is said to have uttered when asked whom he thought could replace Toscanini, and it was, "I do not think any one can replace Toscanini." Mugnone said this was offensive for all his colleagues, and he himself, having a worldwide fame, felt much hurt; therefore, as long as Pozzale is impresario he could not accept. Now, Pozzale has gone to Rome to explain matters to Mugnone, but with no other result than the same refusal. So the question lies this way now; if Pozzale remains there can be no Mugnone; if there is a Mugnone there can be no Pozzale. It will be quite interesting to see how the whole matter finishes. Pozzale had with him a letter from Com. Giulio Ricordi to Mugnone, exhorting him to accept, but to no avail. A thing perhaps not known in general is that the position at La Scala was first offered to Cavalier Carlo D'Ormeville, the well known and veteran agent in Milan, and who is besides a poet and playwright of renowned D'Ormeville refused on the ground of his connection with the formation of the Grand Opera Company for Buenos Ayres, his interests therein being far superior to what the salary paid him as impresario of La Scala could He therefore, notwithstanding the honor bestowed upon him, was obliged to refuse. He in his turn proposed Morichini, of the Costanzi of Rome, but he also refused. not wishing to leave Rome. Pozzale of Turin was then found, and he had the ability to begin by committing une

Sunday evening was gala night at La Scala, with "La On Friday the masked ball was given. The Scala presented a strange sight, with dancing in the parquet and on the stage and also in the foyer, where smoking was allowed: the dancers looked as though they were moving in a dense fog. Dancing was protracted into the wee small

At the Dal Verme, Sunday night, the last performance of the Carnival season witnessed "La Traviata," and it was an evening of honors for Miss de Lis, the American Violetta. Miss de Lis has progressed since her first appearance; her acting is more secure and her singing warmer than heretofore, although she still persists in spoiling the effect of her high notes by forcing them. In the last act, the best, her pianissimo effects are beautiful.

#### . .

A new opera, "Rose Rosse" ("Red Roses") was given with success at Parma. The composer's name is Edward Lebegott; his music is considered absolutely of the Italian modern type.

Saturday, March 7; a grand charity concert was given at the Filarmonica of Florence. Several ladies and gentlemen of the aristocracy took part, among whom were Countess Roosevelt Fabbricotti and Marchioness Montagliani, also Marquis Filiasi, of Naples, composer and pianist, and brother of the author of "Manuel Menendez," that won the second Sonzogno prize some three or four years ago.

The annual harp concert was given at Rome in the fover of the Teatro Nazionale. The last of the series of piano recitals by Rendano was given at Sala Umberto Concerts too numerous to mention have been given and are announced in that city for the next two

The Rossinian commemoration (it being the 116th anniversary of the birth of Rossini) at the Liceo of Pesaro was solemnly observed on February 29. The concert was preceded by an ineresting lecture on Rossini and his works. The clou of the evening was the "Aria all' Antica," for four sopranos

#### . . .

The Lenten season at the Costanzi of Rome began Sunday, March 8, with a performance of the "Barber of Seville," at popular prices. On Monday, March 9, came the impatiently awaited first production of Strauss' "Salome," with Bellincioni in the title role. The next opera will be "Madama Butterfly," Puccini being awaited in Rome to superintend. Tarneti, considered one of the

best exponents of the part, will be Butterfly. The next opera will be "Sperduti nel buio" ("Lost in the Dark"), by the Donaudy brothers, one librettist, the other composer; and last, but not least, "Don Procopio," the youth-E.R.P. ful opera by Bizet.

#### LEIPSIC NEWS.

resic March 11, 1908.

In the absence of Arthur Nikisch, who is conducting concerts for two weeks in various cities of England, the twenty-first Gewandhaus concert was under the guest, Ernst von Schuch, conductor of the Royal Opera in Dres-As if in exchange for Nikisch's being in England, the soloist for this concert, Wilhelm Backhaus, came from Manchester to play the Beethoven E flat concerto. Backhaus is nevertheless a native of Leipsic and art product of Leipsic Conservatory, where he studied for many years under Alois Reckendorf. It should be always remembered that though Backhaus was born and reared in Germany, he is a milk fed pianist, for it was always Reckendorf's advice that the boy drink milk and take much exercise in the open air. However unorthodox the prescription, it has turned out all right.

The complete program for the above concert included a Haydn G major symphony, the Beethoven E flat concerto, played by Backhaus; the Weber "Oberon" overture, and the Strauss "Tod und Verklärung." The orchestra men kept faith with their distinguished guest conductor, and but for a slight failure to get together in the last part of the symphony, they played superbly. Von Schuch proved to be a very satisfying interpreter and the public acknowledged his services cordially. Backhaus played the concerto in great finish and was also enthusiastically received and recalled. The last Gewandhaus concert of the season will include a Mozart G minor and the Beethoven "Ninth" symphonies. As next Wednesday is repentance day and Nikisch is still in England, the concert will be deferred to March 25-26.

The annual Prüfungs at the Conservatory have been in progress since February 11, and on March 10 the fifth was reached. The performances of the students average about the same each year, with here and there an especial talent to break the monotony. Thus far this season there has been no such sensation, yet the piano playing of the blind young man, Herrmann Kögler, of Lodz, Russia, seems to have far outclassed any of the other performances. Kögler played the Beethoven E flat concerto in so much eloquence and deep feeling in the Beethoven spirit, that the audience could take profound satisfaction in the hearing. The Leipsic Conservatory has no provision for teaching the blind, but Kögler's instruction here was voluntarily undertaken by Robert Teichmüller, whose task it was for some seasons to first play everything that the young man was to memorize for study. reports on the Prüfungen at the Conservatory it has been observed that much work in composition was being done. Since the coming of Max Reger last Easter this branch of instruction has proceeded with renewed vigor and the composition programs now being given represent pupils of a half dozen instructors, including Reger. Two entire evenings will be given to student compositions and occasional student works are brought on the other programs.

For fifteen years or more this conservatory has been a strong, practical school for orchestral playing. The student orchestra, generally in a setting of from forty to eighty players, has been continually in charge of Hans Sitt, who has been unrelenting in keeping the boys to the routine so soon as they have arrived at suitable proficiency to be-The eligible orchestral students are divided into groups and are kept to the practice in relays. For accompanying the concertos and arias produced at student concerts throughout the year, advanced students from the conducting class are sometimes allowed to officiate, but for these public Priifungs all the accompaniments as well as purely orchestral works are produced under Sitt's own conducting.

The first five programs just produced were as follows: February 11, Reger's organ fantaisie on "Ein' Feste Burg." played by Paul Eiermann, of Köstritz; Bach A minor riolin concerto, Wally Fannenstiehl, of Charkow, Russia Verhey's D minor flute concerto, Max Fühler, of Zwickau; Schumann piano concerto, Irma Luiken, of Bremerhaven; songs by Beethoven, Schubert and Brahms, sung by Else Monakaw, of Zürich, accompanied by Charlotte Sagawe, of Breslau; the Goltermann A minor cello concerto, Walter Ammann, of Los Angeles; Beethoven C minor piano concerto, with Liszt cadenza, Liselotte Münzner, of Alten, near Dessau.

#### . . .

Much interest is following Mrs. Nikisch's prospective work in London from May 1 to July 1. Besides the naturally strong interest among the singers in England, there are a number in Leipsic who are preparing to spend those months in London with her. Information as to her stay may be had from the concert agency of Daniel Mayer, of Hanover Square West, London.

#### EUGENE E. SIMPSON.

#### MANHATTAN PERFORMANCES.

Count de Cisneros has compiled the following list of performances and operas given in New York and Philadelphia by the Manhattan Opera Company during the sea-

son of 1907-1908;	
Performan	nces.
Gioconda	4
Carmen	12
Damnation de Faust	3
Il Trovatore	5
Aida	9
Tales of Hoffmann	11
Thais	7
Faust	4
Le Navarraise	5
I Pagliacci	7
Rigoletto	5
Ballo in Maschera	4
Don Giovanni	3
Cavalleria Rusticana	4
Louise	11
La Traviata	4
Lucia di Lammermoor	8
Siberia	3
Pelléas et Mélisande	7
Dinorah	1
Crispino e la Comare	3
Andrea Chenier	1
The last night was given:	
Traviata (one act).	
Pagliacci (one act).	
Faust (one act).	
Lucia (one act).	
Aida (one act).	
IN CONCERT FORM.	
IN CONCERT FORM.	0.04
Cavalleria Rusticana	1
Pagliacci	

IN CONCERT FORM.	
Performan	C28.
Cavalleria Rusticana	1
Pagliacci	1
Aida (second act)	2
Gioconda (one act).	
Ernani (one act),	
Mary Garden	27
Luisa Tetrazzini	22
Lillian Nordica	6
Emma Calvé	3
Giannina Russ	18
Adelina Agostinelli	13
Jeanne Jomelli	12
Alice Zeppilli	45
Alice Borello	4
Emma Trentini	41
Ludmilla Sigrist	17
Helen Koelling	14
Mauricia Morichini	17
Fannie Francisca	1
Eva Tetrazzini-Campanini	1
Ernestina Schemann-Heink	1
Eleonora de Cisneros	34
Clotilde Bressler-Gianoli	22
Marie Gerville-Reache*	17
Giovanni Zenatello	37
Amedeo Bassi	25
Carlo Albani	2
Carlo Dalmores	51
Leon Cazauran	7
Maurice Renaud	26
Mario Ancona	27
Mario Sammarco	34
Hector Dufranne	11
Jean Perier	7
Charles Gilibert	42
Adamo Didur	12
Vittorio Arimondi	42
Fernando Gianoli-Galletti	39
Cleofonte Campanini conducted 101 performances and	17
concerts	

Artilio Parelli conducted to performances.

Charlier conducted 6 performances. And one act of "Gioconda," being ill. Madame Giaconi finished

#### Gunthers Heard at Musicales.

Mr. and Mrs. Frederick William Gunther have appeared at several musicales in private homes during the past four weeks, including functions at the homes of Justice and Mrs. William J. Gaynor, in Brooklyn; Mr. and Mrs. Claronce D. Wilder, on West Eighty-fourth street; Mr. and Mrs. Edward J. Horsman, Jr., on West Fifty-seventh street, and Mr. and Mrs. John D. Higgins, in the Ansonia, Broadway and Seventy-fourth street. Both singers also had individual engagements at the Aeolian concerts and at the Knickerbocker Hotel.

At the Societa del Giordano and the Famiglia Artistica, Milan, concerts have been given by the Quartetto Abbiate, and Signorina Ripamonti, pianist, who graduated last year from the Conservatory Verdi, of that city.

#### A Connecticut Tribute to Schumann-Heink.

Madame Schumann-Heink's recent appearance before the Colonial Club, of Meriden, Conn., was as brilliantly successful as all the Schumann-Heink concerts have been in the past. To republish press notices now about this celebrated artist would be but to repeat tales many times expressed. However, it will interest many of the admirers also in the British Isles have written extended reviews exof this favorite contralto to read the following editorial under the caption, "Lesson in Manners," from the Meri-den Record of March 25, in which the womanly traits of the singer are once more truthfully set forth:

There is a certain class of people in this old world who believe that haughtiness and even rudeness are evidences of greatness and refinement. In their opinion toploftiness is synonymous with aris-

refinement. In their opinion toploftinesa is synonymous with aristocracy.

If such individuals could only have witnessed the graciousness of Schumann-Heink Monday evening, they might have been provided with a little new food for thought.

This great artist forgets herself in her consideration of the pleasure of others. It is this utter absence of self esteem, self love, which gives her such a charm. She occupies a position in the musical world where she can command, but it is her pleasure to request instead of demand.

Madame Schumann-Heink takes nothing for granted on account

quest instead of demand.

Madame Schumann-Heink takes nothing for granted on account of her artistry. She accepts every evidence of favor in the spirit in which it is given and is not loath to give tangible expression to her appreciation. She literally forgot no one in her acknowledgments and showed in every way that she enjoyed the plaudits of the

only those who think discourtesy a mark of good breeding

#### Carl Organ Concert Program.

William C. Carl has arranged a rare selection of works to present at his free recital next Tuesday evening, April 7, in the First Presbyterian Church, Fifth avenue and Twelfth street. The program will be styled after those of the Motetten Choir concerts given in the Thomas Kirche in Leipsic, where Bach played. The choir of the "Old First" will assist. Following is the program:

Praise Our God (Lobet God)J. S. Bach	(1685-1750)
Ecce quomodo moritur justusJacob Handl	(1550-1591)
Sanctus (Missa Brevis)	(1685-1750)
Aria, Halleluja, op. 73Fe	rd. Hummel
Andreas Schneider,	
O 87122 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7	F 44 7 54

O vo	omne	S			Tommaso	Vittoria (1540-1	608) (?)
Now	Christ	the	Lord	Is	Risen	Sixteenth	Century
Organ	1						

Organ-
Choral, Lobt Gott Buxtehud
Gavotte in F major
Fugue in DJ. S. Back
Cherubim, Hymn
Popule Meus
Rejoice in the Lord (Bell Anthem) Henry Purcell (1658-1695
Credo (Messe Royale)
- Andreas Schneider and Choir,

Alleluia! Christ Is Risen (arranged by Mr. Carl) . . . . Alex. Guilmant The recital will conclude the Lenten services. No tickets are required.

#### Carl Pohlig Abroad.

Carl Pohlig, the conductor of the Philadelphia Orchestra, sailed for Germany Tuesday of last week. The Philadelphia correspondent of THE MUSICAL COURIER, in the Philadelphia letter this week, announces that the orchestrawill be increased next season.

The new directors of La Scala have promised Strauss' "Electra," if finished in time, for next season, with Strauss himself in the conductor's chair

#### Zimbalist Coming Next Year.

Efrem Zimbalist, the Russian violinist, is coming to the United States next season under the management of J. E. Franke. Zimbalist has played with brilliant success Germany and England, in addition to his triumphs in his own country. The leading critics of the Fatherland and



ZIMBALIST

tolling the merits of this artist. Among the papers mentioned in Zimbalist's book of press notices are the London Times, Standard, Telegraph, Graphic, Star, Westminster Gazette, The Referee, the Court Journal, the Observer, the Sketch, Vanity Fair, Illustrated News and the Cre-Complimentary criticisms from the Berlin press include articles from the Lokalanzeiger, Vossische Zeitung, Tageblatt and Borsen Courier.

It is rumored that Patti has signed a contract for a tournée of six months in the States, receiving for each concert £1,000, and a large percentage of the gross re-

#### LATER MILAN OPERA NEWS.

MILAN, March 19.

The crisis at La Scala has finally come to a solution. Pozzale has resigned for the second time; the first time his resignation was not accepted, but owing to the persistent refusal of Mugnone to accept the conductorship, he, Pozzale tendered his resignation a second time, which was accepted, but notwithstanding this, Mugnone still refused, and in his place Maestro Eduardo Vitale was engaged, and in the place of Pozzale is Maestro Mingardi, an old timer at La Scala's inner works. Now it is next to be seen how the subscribers will accept Vitale, as it is rumored he has not all too many admirers as an orchestral leader; but in these days of penury what is to be done? Meanwhile, Gatti-Casazza has promised to aid in forming the company and selecting the artists for the next season. Gatti-Casazza will leave for New York near the end of

At the Dal Verme "Traviata" is having such a fortunate run that the artists have been re-engaged for the second time for several extra performances. ...Violetta is Edith de Lis; Alfredo, Farina; Germont, Badini.

. . .

The Corriere della Sera reproduces an article from La Nazione, in which it is asserted that in America the people are beginning to feel that artists must be paid more parsimoniously, as the actual salaries now paid to artists are simply ludicrous, and it states the sums paid to Tetrazzini, Caruso and Bonci. It says that Calvé, for a tournée of two months, received £19,000; the de Reszke brothers getting £320 per night, and so continues with a long list of not only all the operatic celebrities, but also the virtuosi, pianists, violinists, etc., who are not less fortunate.

. . .

In Rome the distinguished singer Federico Ghiron will give a lieder abend, singing the sixteen lieder of the "Dichterliebe," by Schumann and Heine. Some interesting comments are to be made before by Signorina Lemaire.

. . .

Chaliapine, the strong and original Mephisto, does not show much gratitude or admiration for his critics in New York. He will, it is said, write a book on the conditions of art and artists and public and critics in the States. Who had the idea first; Chaliapine or Bonci? Bonci, it is said, is to write the book in English, for which he is assiduously studying that language. ERP

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PITTSBURGH, Pa., March 28, 1908.

The musical season is practically over here. Many members of the orchestra have left, some going to their homes in various parts of the country and some going abroad. The fate of the orchestra is in the balance until April 1. In the programs at the last concert were slips, on which were statements of the financial condition of this season, and an appeal to the musical public to save the orchestra from extinction. People were requested to fill out blanks on accompanying post cards and mail them imme-Mossman, the manager, the said cards would thereby show how many season ticket holders there would be next year. Up to date the response has been unsatisfactory. The cards received show only barely 20 per cent. of the total in hand when the season opened last October

The last concert of the series was given at the Board of Trade Auditorium Thursday, by the Mendelssohn Trio, Louis Angeloty, violinist, in place of Franz Kohler, who

## Prescribed Cuticura

After Other Treatment Failed-Raw Eczema on Baby's Face Had Lasted Three Months-At Last Doctor Found Cure.

"Our baby boy broke out with eczema on his face when one month old. One place on the side of his face the size of a nickel was raw like beefsteak for three months, and he would cry out when I bathed the parts that were sore and broken out. I gave him three months' treatment from a good doctor, but at the end of that time the child was no better. Then my doctor recommended After using a cake of Cuticura Soap, a third of a box of Cuticura Ointment, and half a bottle of Cuticura Resolvent, he was well, and his face was as smooth as any baby's. He is now two years and a half old, and no eczema has reappeared. Mrs. M. L. Harris, Alton. Kan., May 14 and June 12, 1907."

is recovering from a severe illness; Fritz Goerner, cellist, and Carl Bernthaler, pianist. Gertrude Clark, soprano assist-The hall was crowded, extra chairs being placed in front and along the side aisles. The course of concerts has been very successful, both artistically and financially. following numbers made up the request program: Trio, No. 2, op. 34, Chaminade; song, "Springtime," Arditi; trios, (a) "Prize Song," Wagner, (b) "Canzonnetta," trios, (a) Prize Song, Wagner, (b) Canzonnetta, Godard, (c) serenade; trios, (a) melody in F, Rubinstein, (b) "Ave Maria." Bach-Gounod, (c) "Pierette," Chaminade; songs, (a) "Madrigal," Chaminade, (b) "The Merry, Merry Lark," Nevin, (c) "Before the Dawn," Chadwick; trio, in F major, op. 80, Schumann.

On the same evening, the students of the Bissel Conservatory of Music held a recital. Marie Sprague, directress, arranged an enjoyable program from the works of Chopin, Liszt, Rubinstein, MacDowell, Weber, Denza and Arditi. . . .

A students' recital was given on Friday evening at the studios of E. Ellsworth Giles. The program consisted of selections from operas, and the following pupils sang: Lucille Roessing, May McCobb, Emma Foltz, Lucille Miller, Jeanne McCloy and Ida Heatley.

M M M

The East Liberty Presbyterian Church had a special musical service last Sunday evening, when Gounod's "Gallia" was sung. The choir consists of Mrs. J. S. Martin, Ella May Duffin, Paul K. Harper, H. Stanley Harris, a chorus of eighteen voices, James Stephen Martin, director, and Charles Wakefield Cadman, organist.

Cecil Fanning, baritone, is to give a recital at Conservatory Hall, April 6.

Marinus Salomens, pianist, assisted by Luigi von Kunits, violinist, will give a recital in Carnegie Lecture Hall, April 9. N N N

In Beaver Valley there are to be many concerts this spring. Louis Black, the vocal teacher of the college, has planned interesting programs, April 3, the Chaminade Club, which is a chorus of ladies, will present two cantatas. Mr. Black is the conductor. April 2, the choir of the Methodist Episcopal Church will repeat the can-tata, "Olivet to Calvary," by Maunder. April 30, the Monday Musical Club will give its second concert of the season. May 8, in a concert by the advanced students, Herford's "Floriana" poems, set to music by Whiting, will MABEL LE FAVOR ANGELOTY. be heard.

#### Singers Sail.

On the Kaiser Wilhelm II last Tuesday, March 31, the following singers sailed for Europe: Tetrazzini, Garden, Zeppilli, Gerville-Reache, Russ, Bressler-Gianoli, Zenatello, Sammarco, Bassi, Agostinelli, Ancona, Dalmores and

#### Guilmant Organ School Alumni.

The midwinter reunion of the Alumni Association of the Guilmant Organ School was held March 23 and was largely attended. The first session consisted of essays contributed by these members: Gertrude Elizabeth McKellar, '02; Vernon Clair Bennett, '04; Edith Brown Jones, '03; ley Ray Burroughs, '03; Evelyn Gilgrest Blauvelt, '05, and greetings from Ella Rogerson Cobb, '05.

A debate, on "Resolved, it is necessary to do systematic study in order to become an expert organist," was participated in by Frederic Arthur Mets, '04 (affirmative), and Henry Seymour Schweitzer, '03 (negative).

Solos were rendered by Mrs. Edward Boyd Smack, so prano, and Herman Keller, baritone.

Following this session an organ recital was played by Mrs. Alfred Fox, '06; Martha S. Koch, '06; Henry Seymour Schweitzer, '03; Mary Adelaide Liscom, '04, and Mary J. Searby, '07. At the conclusion Roy J. Cregar played with fine authority and in broad style two movements from the C minor sonata by Salome. He received his diploma, having finished the course. A dinner at the Hotel Empire and theater party to see "The Merry Widow" completed the day, the most successful of the reunions thus far held.

#### Oscar Hammerstein on the Atlantic.

Oscar Hammerstein, the manager of the Manhattan Opera House, sailed for Europe yesterday (Tuesday) on the Kaiser Wilhelm II. He is going to Paris, and expects to be back in New York in July.



#### At Easter Tide

en custom decrees that men, and especially women, uid look their best, the raw spring winds cause much mage to tender skins and complexions.

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